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Backstreets

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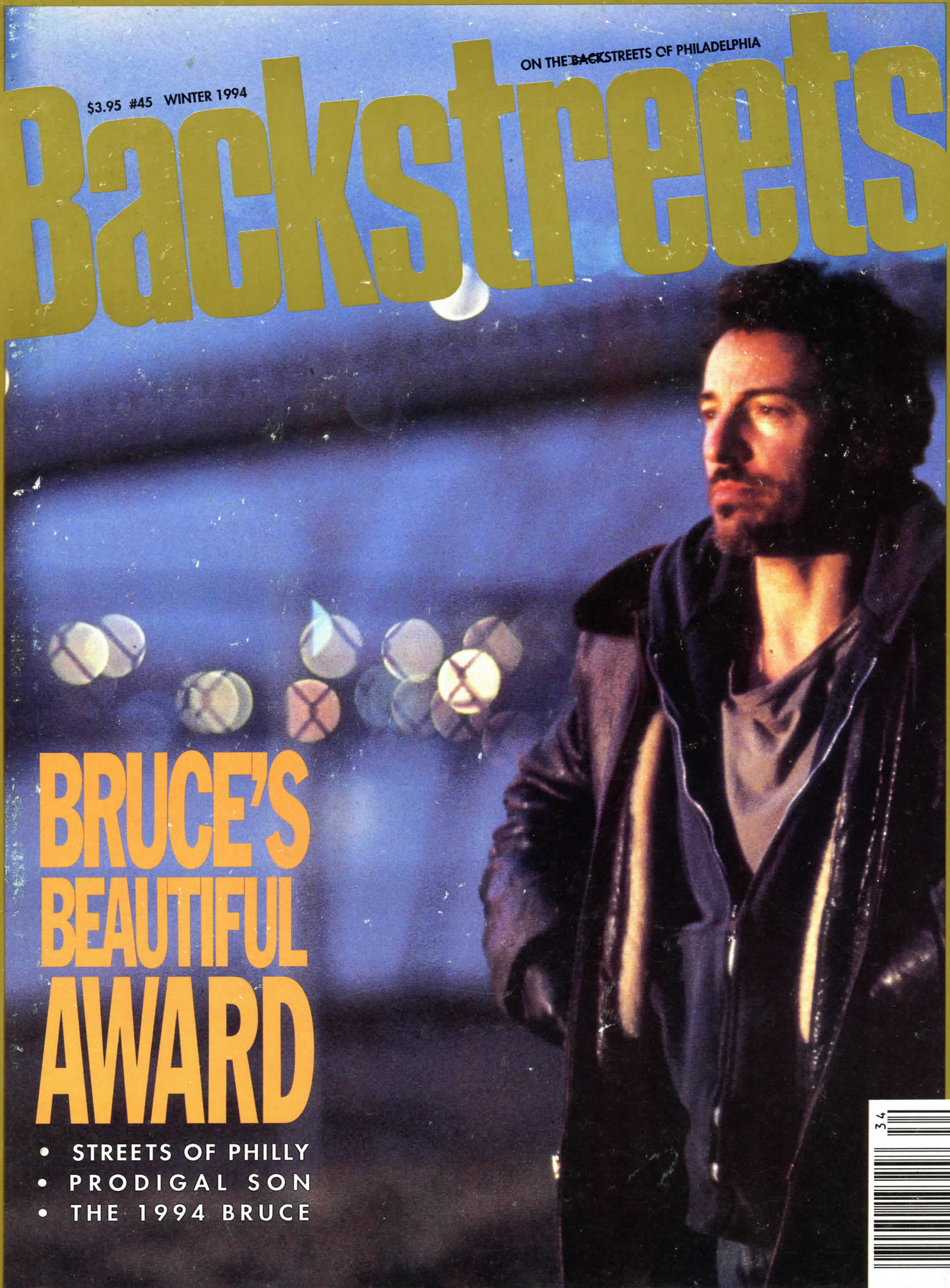

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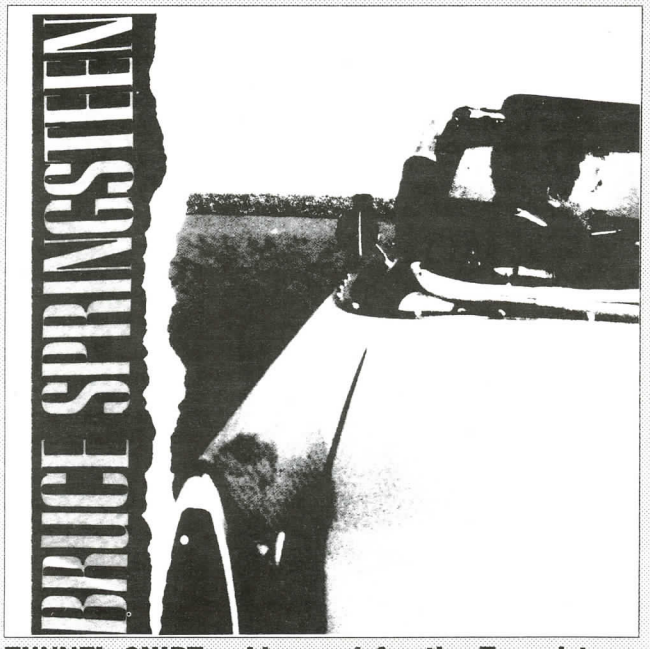

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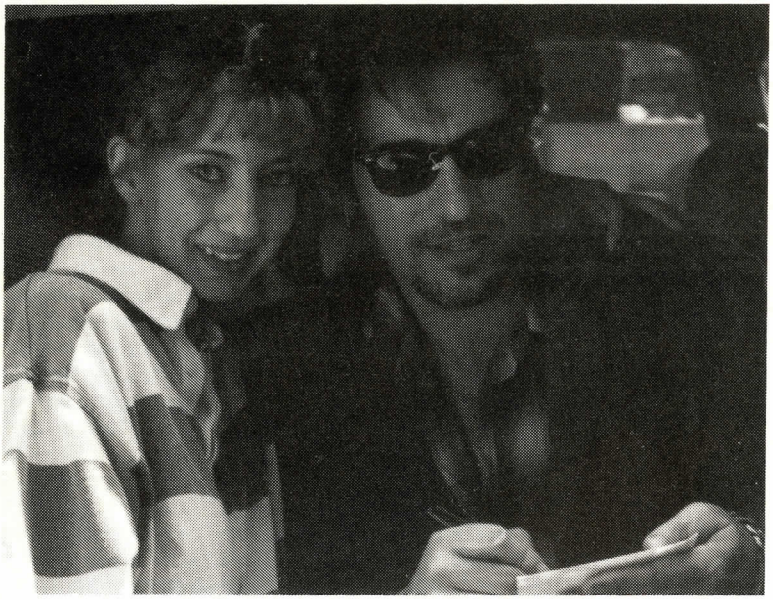

AMANDA VAN HUUSSEN PHOTO

Amanda (no shades) and Bruce (shades) in London, 5/93

Backstreets

BORN AND PRINTED IN THE USA

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CONTENTS

45
Vol. 12, No. 1
Winter 1994
Oscar Man

FEATURES

STREETS OF PHILADELPHIA
Springsteen's triumphant return to Philly wins more than just critical praise.
By Charles R. Cross. **12**

THE '94 MODEL BRUCE
A look at what's in store as Bruce gets loose again. By Christopher Phillips. **18**

PRODIGAL SON PART ONE OF TWO
It's only a double-length collection of previously unreleased Springsteen tracks possibly set for legal release on another label. What's the big deal?
By Charles R. Cross. **22**

DEPARTMENTS

LETTERS
To the editors of *Backstreets*. **4**

ON THE BACKSTREETS
Bruised and Battered. **6**

GREETINGS FROM ASBURY PARK
By Robert Santelli. **7**

ON LIPS
"Me and you, Frank.". **8**

IN THE NEWS
Jersey Shore music community loses three. **9**

IN THE NEWS
Bruce plays APLA benefit, Hall of Fame. **10**

ON DISC
"Streets of Philadelphia" singles and more . . . **29**

ON COLLECTING
Reviews of the latest bootleg CDs **30**

CLASSIFIEDS
Pen pals, messages, and tapes. **33**

COVER

BRUCE SPRINGSTEEN
12/6/93 Philadelphia, PA
Ken Regan/Camera 5 Photo

OFF THE WALL

BRUCE SPRINGSTEEN
9/25/92 Los Angeles, CA
David Dubois Photo

LETTERS

HUMAN TOUCH

Dear Editor:

I just heard the news that Margaret Potter has passed away. She wasn't a great singer or much on guitar, but that hardly mattered at all. The joy she felt up on stage was contagious, and her contribution to the Asbury Park scene was enormous. Margaret epitomized to me what rock & roll and the spirit of Asbury Park are all about.

Vinny Lopez introduced us over beers at Mrs. Jay's and I remember being captivated by her tales of the old days and nights at the Upstage. When Billy Smith and I decided to open the Asbury Park Rock & Roll Museum, Margaret couldn't help us enough. She gave us unlimited access to her archives, played at our grand opening, and helped us contact countless veterans of the scene. It made me genuinely happy to see her take such pride in seeing her own picture hanging on the museum walls— right next to Bruce, Steven, and Southside— where it rightfully belonged.

It's important to remember that Margaret was not a prisoner of her illustrious past. She believed strongly in the future of Asbury Park, played at countless benefits, and was instrumental in creating the SOAP organization.

Without her many contributions, all of our lives would be entirely different. My life was truly enriched by knowing her. She will be missed.

Steven Bumball
Dingmans Ferry, PA

TIES THAT BIND

Dear Editor:

What is it about you folks and a good many of your readers that makes you want to go to great lengths to defend Bruce against some well-needed criticism?

I've been a fan going back to the *Greetings* days; the first time I saw Bruce in concert was on the *Born to Run* tour, and I've never wavered from my belief that he almost single-handedly saved rock & roll from near self-destruction, not to mention some of its worst instincts toward wretched excess. But how can any of you, readers and editors, try to explain away the fact that *Human Touch* and *Lucky Town*, the albums and the tour, went nowhere? Please don't try to fluff up his new band; they can't hold a candle to the E Street Band (except for Roy, of course!). Why Bruce decided he needed a change is still a puzzle four to five years after the split-up of the E Streeters. That old adage "if it ain't broke, don't fix it" was obviously lost on Bruce.

I think that Bruce should have taken note of such artists as Van Morrison, John Fogerty, and Keith Richards, artists who know how to challenge themselves musically without losing their core musical sensibilities. Springsteen's pre-1992 work is what made him vital. Why does he feel a need to question that success by going in a directionless musical state as he is now doing? It makes no sense to me, or to many of us. I only wish that more of you at *Backstreets* would have the nerve to question this also! A year from now, do you really think that anyone will be able to remember what *Human Touch* was all about? But we'll always recall the meaning of *Born in the USA* or *The River*. Bruce should dump those pretenders he's playing with and get back to what's real.

Peter Guglietta
Chicago, IL

THE BIG PAYBACK

Dear Editor:

In response to the letters to the editor I read in *Backstreets* #44 following the Madison Square Garden Benefit Concert, I felt the need to comment. I bought a ticket to a Bruce Springsteen concert, not a Bruce Springsteen/Terence Trent D'Arby concert. Don't misunderstand, I am and always will be an avid Springsteen fan. I have seen many of his shows and have an extensive collection. However, I was disappointed when he introduced D'Arby to perform and felt the best way to show my displeasure was to boo. Yes, I booed and I would boo again. If I wanted to hear D'Arby sing a song I'd go to see one of his concerts.

The last time I checked this was America where I have a right to express my opinion publicly. And for my response to the people who say it was rude to boo, well, maybe if you're lucky, Bruce will tour with Prince next time.

Jennie Marciano
Iselin, NJ

DON'T LOOK BACK

Dear Editor:

I am curious as to the growing sentiment of Springsteen fans appearing to suggest that his goal should be to please us as fans. I believe it is more appropriate to suggest that he should challenge us. After attending several concerts this past tour I became disheartened to hear the continued chants and screams for "Rosalita" and "Born to Run."

Having jumped on the proverbial bandwagon during the 1984 hysteria, I would imagine my opinion may be somewhat skewed. However, as I grow older I find myself obtaining a great sense of satisfaction knowing that Bruce's music continues to carry me down this path of life, in a way that not only expresses his maturity, but also helps me develop mine. His performances and music reflect a desire to live in the here and now. I think it is appropriate for many to have a gentle reminder that we can look at the past, but don't stare. I applaud Bruce for his efforts to expand and experiment, not only as a musician, but as a person as well.

Peter T. Church
West Simsbury, CT

THREE-MINUTE RECORD

Dear Editor:

The primary reason for this correspondence is to report that the lofty folk at Harvard are much enamored of Bruce's lyrics. I attend Boston University, and the other night some friends of mine and I were over at Harvard Square, by the food court for the Au Bon Pain (a plaque inside of which informs patrons that they are visiting no less than the world flagship of the chain). The Harvard Free Speech Club had set up a microphone and two speakers, and were paying passerby to recite poetry— as much as five dollars for "Ode to a Grecian Urn" and up to 49 cents for poetry that was not priced on their list. We were immediately attracted, but were subsequently dismayed when we discovered that poetry had to be previously memorized.

Being products of the United States' educational system, we had no Shakespearean sonnets at the tip of our tongues, but I decided that if "Thunder Road" wasn't good enough for the small board of professors sipping coffee, they weren't worth their tenures. So I promptly began a straight-faced, very dramatic spoken-word rendition. I surprised even myself, going so far as to whip my cap off at "...let the wind blow back our hair," and by the end, the small crowd that had amassed was in tears (of laughter, especially from those who clearly recognized the song). The good judges awarded me no less than 50 cents! I, unfortunately, neglected to take the opportunity to suggest that the Boss's collected works be added to the curriculum. It probably wouldn't have done much good— I hear they don't even discuss Dylan over there.

Jason W.A. Gabler
Boston, MA

SHE'S THE ONE

Dear Editor:

I have never even considered writing a letter to any magazine concerning Bruce, his music or his life. I just like to consider myself a Springsteen fan all on my own, and an older one at that! But after thinking that no one's music could move me like Bruce's—make me look at myself and my life, to consider other people's lives, believe in a God, to believe in life that is and can be good—now the added bonus is that so does Patti Scialfa's.

Her words tug at my soul, her voice fills my head with beautiful sound and memories. My life is far different from hers. Yet her music touches my life with the familiarity of being lost but learning to take the risks that I need to make my life a better, happier and healthier one. It's no wonder Bruce and Patti are themselves so fit to each other, yet separate. Someone asked Patti on a radio talk show where she began her music besides being married to Bruce. Her answer was that marrying Bruce was just the icing on the cake, the cake was baked a long time ago; this

woman knows what she's talking about, where she's coming from, and who she is.

I never have and never will let another person and/or critic make me angry at either Bruce or Patti's reviews. I listen to their music for me, and no one else. Patti has to be the coolest person around, and she just happens to have an added advantage to her life, being married to the coolest guy around, with three beautiful kids. When Patti comes to town, I'll be waiting in line for tickets just as I do for Bruce.

Pat Riazzi
Erie, PA

WHERE THE BANDS ARE

Dear Editor:

I had seen the promotion of the Boss Hotline in Backstreets several times before I became a subscriber, but I didn't think much about it *[Editor's note: the Hotline number is printed on the mailing sheet of subscriber copies in the upper-right corner]*. Then, during the 1992-93 tour I actually used the Hotline. I called it weekly during May and June 1993. My small investment of $15 paid major dividends. The Hotline provided me with the tip that Bruce was playing the Meadowlands and Madison Square Garden. Thanks to the tip, I got tickets to both of the shows. In fact, when I called Ticketmaster the agent said, "This is the first I've heard about any Boss shows in June." Well, I attended the shows and I was blown away. While I have been a Bruce fan since 1977, I had never seen one of his shows. Thanks to Backstreets, I have seen some of the best Bruce shows of the 1992-93 tour.

Sometime in July of 1993, I was at the National Aquarium in Baltimore and I was wearing my Kristin Ann Carr T-shirt. I felt a tap on my back from a woman who declared, "Oh my God! I'm a bigtime Bruce fan and my friends told me of an alleged Bruce show at the Meadows in June. I thought they were full of it. How in the world did you find out about it?" I explained about the Boss Hotline. She demanded the Hotline number, which I refused to divulge. Instead I gave her the business line and told her about *Backstreets* magazine. She is now a subscriber. We are both ready for the next Springsteen tour and we have the best source of tour news around: the Boss Hotline.

Robert Wilbert
Salisbury, MD

THUNDERCRACK

Dear Editor:

What should Bruce's next career move be? This might make me unpopular, but here goes: Bruce should shoot for the large audience again. I think that art (which the best pop music can be) is most important when it is intellectually stimulating and mass-appealing. It's a difficult feat, but R.E.M. and U2 aren't having many problems. He did it with *Born in the U.S.A.*, a record that could make you say "hey, that's a shame what's going down with the Vets or in the small towns" or it could make you say 'hey c'mon let's dance." "Multi-layered" is a good term to describe it.

The current trend in pop music is R&B. Bruce did R&B (well, I might add) twenty years ago with "Thundercrack," and he's doing it now with "Man's Job" (which by the way is the only new Bruce song I hear played outside my living room). What Bruce should do is keep Tommy Sims and Roy (give Roy a supporting role though, because his keyboards can be dominating). Keep the back-up singers from the tour, not the ones from Lucky Town who sang recycled Bob Seger back-ups. Get a smoother drummer, nix the second guitar, and then put some groove in the thang.

He can keep the theme of his records alive—hope versus reality, choice versus fate, the desire to expand oneself by breaking down personal and public barriers—but he can do it with a different tone. I don't know of many better ways to ease facing problems than to cut loose a bit. In short, NO MORE INTROSPECTIVE. *Tunnel of Love*, *Human Touch*, and *Lucky Town* added wonderful dimensions to his music, but the direction is starting to get stale. There is a world outside of his house, and with his stature, talent, and vision, it is almost irresponsible not to address it.

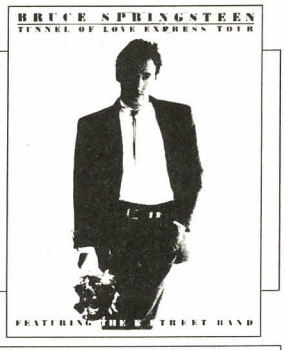
David Cleanjeans
Chicago, IL (via Backstreets Digest on Internet)

ORIGINAL SPRINGSTEEN TOURBOOKS

These officially-licensed tourbooks are out-of-print and have been unavailable anywhere since they were sold exclusively at Springsteen concerts. Essential items and great gifts for any Bruce fan.
ORDER EACH EDITION SEPARATELY OR TAKE ADVANTAGE OF A SPECIAL SAVINGS BELOW AND ORDER ALL FOUR TITLES!

This 32-page color program features stunning color photos of Bruce on stage and off, taken by Neal Preston, Annie Leibowitz, and others. Excerpt from Bill Flanagan's *Musician* story from May of 1992. Profiles on each of the new band members. Glossy covers, matte pages. A gorgeous edition.

WORLD TOUR '92-93 $15



This lavish, oversized tourbook sold on the *Tunnel of Love* tour contains dozens of striking color photos of Springsteen and the band, along with the lyrics to the LP (including "Roulette") and Bill Barol's excellent feature on *Tunnel* from *Newsweek*, November 2, 1987.

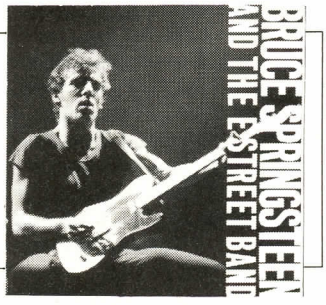
TUNNEL OF LOVE $15

Sold only on the 1984 tour (St. Paul through Syracuse), this book is a full-color chronology of Bruce's career up to the beginning of the tour. Oversize red and white "jumping shot" cover, stunning on and off-stage photos unique to this program, band bios, and overall a gorgeous piece that any fan will appreciate.

BORN IN THE USA 1984 $15

The original tourbook sold on the 1980-81 tour. 32 pages of outstanding photos of Bruce and the band, individually and collectively, including outtake shots from *The River* cover sessions (the "screen door" shot). Many unique live shots from '78 as well.

THE RIVER $15



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Bruised and Battered

Unrecognizable to Myself

By Jonathan B. Pont

Not knowing that Bruce Springsteen had been nominated for the Best Original Song for "Streets of Philadelphia," I missed his acceptance speech on the Golden Globe Awards broadcast. But when I got a late night phone call from a friend of mine afterward, telling me what had gone down in Los Angeles, I sure as hell wished that I had known. Springsteen, it turns out, accepted his award without wearing one of those ubiquitous red ribbons. More than just the latest Hollywood fashion statement, the red ribbon supposedly conveys that the wearer is "concerned" about AIDS or is in "solidarity" with those afflicted by the condition. Maybe Springsteen didn't get one, or it fell off. For all I know, he may wear one every day on his favorite leather jacket and he simply forgot to put it on. But I doubt it.

The likely scenario suggests that Springsteen's move was clearly thought out, an act of consideration, not forgetfulness. Those who unfairly criticized Springsteen when he moved to Los Angeles ought to pay particular attention: by appearing without the ribbon, Springsteen essentially refused to be part of a trend, to make a symbolic statement, to trivialize a critical issue. He may live in Los Angeles, but he hasn't gone Hollywood.

And with a superb new song like "Streets of Philadelphia," why would Springsteen need to resort to symbolism? Andrew Sullivan, writing in the February 21, 1994 edition of *The New Republic*, offered that "Bruce Springsteen's elegiac title song, 'Streets of Philadelphia,' is the first popular song ever, I think, to be sung by a straight man in the voice of a gay man." Sullivan is right, but before I read his article, the thought never occured to me. Springsteen has staked a place for himself about as far removed from symbolism as possible. Whereas most of Hollywood wears the red ribbon in a cynical attempt to mask its collective homophobia and trumpet its utterly hollow concern, Springsteen writes and performs a transcendent song. Moreover, "Streets of Philadelphia" comes across as simply a great song, not one explicitly or exclusively concerned with AIDS. The themes that stand out are exhaustion, resignation, and facing one's own demise, ideas Springsteen has not explored before in this much detail. "Wreck on the Highway" and "Reason to Believe" approach death in a common fashion where resignation isn't a factor. "Johnny 99" equates his execution with justice; for him, salvation and death are inextricably linked. This certainly is not the case for the character of which Springsteen sings in *Philadelphia*.

The key to the success of "Streets of Philadelphia" is its subtlety, its universality, its simplicity. If this song had appeared, say, as a non-LP B-side, my guess is that few listeners would assume that the song is about a gay man stricken with AIDS. Given the context, however, "Streets of Philadelphia" still paints an all-too-real picture of a dying man, a man stripped of his health, his future, and above all, his dignity. But the character Springsteen writes about is not one-dimensional. Bruce succeeds here by writing about human ills that can afflict any one person as easily as the next, regardless of sexual identity.

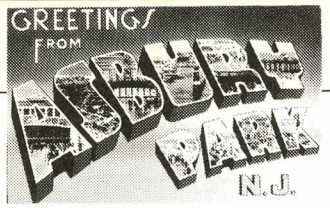
Springsteen has written great songs that deal with experiences foreign to him (the single of "Born in the USA" backed with "Shut Out the Light" comes to mind). But all the tough guys who waved their fists back in 1985 probably had little trouble with a song about Viet Nam veterans (assuming they got beyond the chorus). Undoubtedly, "Streets of Philadelphia" will trouble some people who choose to look at it solely in the light of Andrew Beckett's experience rather than the song's themes. Indeed, a few fans have expressed disappointment with Springsteen having even the most remote association with AIDS. I was incredulous when I heard their explanations, secretly thinking that these people are too narrow minded to really appreciate what Bruce Springsteen does.

After a while, I realized that "Streets of Philadelphia" simply breached some listeners' comfort zones. As Sullivan suggested in *The New Republic*, about the movie itself: "To those who simply don't want to know, it's an irritation; to those who know too much, it's an affront." For some people, this may be the first time they have given serious thought to the AIDS crisis and those afflicted. But because of a Bruce Springsteen song? On the one hand, I'm frightened that it takes a *song* to break through the ignorance and lack of compassion often associated with AIDS. On the other other hand, I'm encouraged that the composition has moved people to think about these issues in real terms. Be that as it may, this society still harbors a collective discomfort with AIDS and homosexuality. Few can express themselves with the sensitivity and grace Springsteen brings to the soundtrack, but most of us are capable of compassion and understanding in terms beyond just the symbolic. We just don't act often enough on those virtues, a symptom of the human condition. I realize that we can't change every little thing that's wrong in this world, but I'm loath to situations where we don't try—and opt instead for something like a red ribbon. It's an acceptable stand-in, a sacchrine substitute for an issue that grows more bitter as we ignore it or relegate it to the recess of the symbolism bin.

Concluding his article, Sullivan suggested that *Philadelphia* was "a work of translation," a film meant to bridge the gap between ignorance and understanding. That's certainly relevant to some of Springsteen's past work, and "Streets of Philadelphia" qualifies as a work of translation as well. *Nebraska*, perhaps Springsteen's greatest work, is full of despair, wrong choices, and false hopes. As a songwriter, Springsteen shed light not necessarily on issues, but on individuals, their isolation, their hardships, and their weaknesses. This approach lends itself well to the success of both *Nebraska* and "Streets of Philadelphia." Moreover, Springsteen scores the most effective musical emotional direct hit in the film. As much as I like Neil Young's elegant "Philadelphia," the song seems to be a continuation of "Sugar Mountain" or "The Loner," a postscript of someone who became nothing more or nothing less than a lost soul. Springsteen's character has a tailor-made individuality, a depth that nearly exceeds that of Tom Hanks' character.

Perhaps the track is a bellwether and Springsteen's work in the near-future will return to the observer/social critic/story teller genre that has characterized some of his best music. Springsteen's producer, Chuck Plotkin, told *Billboard* that Springsteen rarely writes "about a character that didn't come from his own experience or imagination." Yet working with director Jonathan Demme on ideas for the song proved a success. While Springsteen may not poll people on what he should write about for his next album, clearly his vision has turned outward once again.

AIDS has taken lives, created fears, and spawned symbolic acts. Springsteen has done a service to his art and to his audience by writing a song so simple yet so complex. Despite current trends, it's obvious that rock 'n' roll still has room for voices of wisdom, compassion, and truth. "Streets of Philadelphia" finds Bruce cutting through the white noise of this human tragedy and striking a resonant chord of truth.



Max Weinberg lets there be drums

Holiday concerts down the Shore

By Robert Santelli

Southside Johnny and the Asbury Jukes resurrected a New Year's Eve tradition December 31 with a concert at the Count Basie Theatre in Red Bank. It used to be that Johnny and the Jukes would ring in the new year at the Capitol Theater in Passaic. In fact, some of the band's more memorable moments occurred on the Capitol's stage each holiday season. But when the Capitol Theater closed in the mid-80's, ending its tenure as New Jersey's most famous rock venue, the Jukes' New Year's Eve tradition appeared to have ended too.

Southside expressed hope in an interview prior to the Count Basie show that the Jukes' New Year's legacy would live on in Red Bank. "Over the years we played a lot of New Year's shows at the Capitol. Then we did some in new York City and one or two other places. But maybe we ought to be playing down the Shore. Maybe that's where the Jukes belong on New Year's Eve," Southside explained.

Unlike previous New Year's Eve concerts that often featured special guests like Bruce Springsteen and members of the Jersey Shore music community, the only surprise at this New Year's Eve show was E Street Band bass player Garry Tallent. Tallent currently resides in Nashville. But he was up visiting his family in New Jersey for the holidays when Southside phoned and invited him to the show. Midway through the concert, Johnny called Tallent onstage to perform a version of Springsteen's "The Fever."

After the show, Tallent told *Backstreets* that one of his 1994 recording projects includes producing the debut of a Hoboken-based duo, the Delevantes. "I'd been working with them for a long time," said Tallent. "They finally got a deal with Rounder Records, so we'll be going into the studio real soon." Look for Rounder to release the as yet untitled album sometime this summer.

The Count Basie Theatre was the sight of another notable holiday concert. A few days before Christmas, Bon Jovi staged its annual benefit concert there to raise money for the Shore's needy. Although the exact amount of money raised was not available at presstime, a spokesperson for the band said it was "a significant sum, in the thousands."

In the past Bon Jovi would perform two shows in one night, enabling more fans to see the Shore band in a more intimate theater setting than the arenas in which it usually performs. This year, however, there was only one show, and that show in Red Bank officially concluded Bon Jovi's ten-month world tour in support of its 1992 album, "Keep the Faith."

But to make sure the concert was special for fans lucky enough to get tickets to it (the Count Basie Theater seats about 1350), Bon Jovi veered away from the kind of show it had been doing in places like Southeast Asia, the Pacific, and South America. Instead, the Christmas concert featured most of the band members sharing lead vocals and the main spotlight, even the normally reticent drummer Tico Torres, who delighted the crowd with his bassy version of "Waltzing Matilda."

Yet another holiday show, singer-songwriter Glen Burtnick's Christmas Extravaganza, took place in mid-December at the Stone Pony in Asbury Park. With guests like Marshall Crenshaw, Willie Nile, and John Eddie helping out, the show was, said some Burtnick fans, the best he had ever staged since creating the annual event in 1991. The concert's net proceeds went to the Community Food Bank of New Jersey, a non-profit agency that distributes some ten million pounds of food to the needy each year.

CORY A. MORAN PHOTO

Southside rings in the New Year

Speaking of the Stone Pony, Swing Street/Legend Productions, a Red Bank-based concert production company headed by former Asbury Juke trumpet player Tony Palligrosi, reports that concerts held at The Stone Pony Big Top, a 2,000 capacity tent located behind the Asbury Park rock club, were a rousing success this past fall. The Big Top opened in September with Dramarama and Slim Dunlap. Other concerts included Concrete Blonde, Matthew Sweet, Live, and White Zombie.

The Big Top is set to re-open this April, and Palligrosi expects a full spring and summer concert schedule. "There has always been a very strong alternative music scene in south Jersey, but until recently we haven't had a venue capable of handling the 1500 to 2000 capacity shows," said Palligrosi. "Now we do."

This month Rhino Records' releases *Max Weinberg Presents: Let There Be Drums*, a three disc collection of Max's favorite drum tracks from the '50s, '60s, and '70s. "The collection is sort of (the book) *The Big Beat* set to music," said Weinberg in a recent interview. "The drummers you hear on the discs and the songs they play have always been special to me. They all have one thing in common: great rock & roll drumming."

Volume One features the stickwork of such pioneer rock and blues drummers as Fred Below, Earl Palmer, and Jimmy Van Eaton. Volume Two is an overview of 60's rock drumming, though many of the decade's heavyweight drummers—Keith Moon, John Bonham, and Ginger Baker—are not represented. "They weren't included because of licensing problems," explained Max. "If I could have included a track or two by each of them I certainly would have."

Volume Three is all about 70's rock drumming. In addition to tracks that feature legends such as Rolling Stones' drummer Charlie Watts and former Beatle Ringo Starr, Weinberg himself is featured on Bruce Springsteen's "Candy's Room" and Meat Loaf's "Paradise By the Dashboard Light."

Weinberg also played drums on Bobby Bandiera's debut album. Called simply *Bandiera*, the album by the Jukes' guitarist includes his trademark song, "C'mon Caroline," released a few years ago as a single, as well as "Monkey in the Middle," arguably Bandiera's best original number.

Big Danny Gallagher and the Lost Leader Band also released their debut album this winter. *Sign of Faith* is a romping blend of blues and rock and includes such hell-bent numbers as "Love Gravy," "Loud Music," and "Broken Dollies." "Everyone's looking for a sign of faith," remarked Big Danny at a Jersey Shore record release party, "including me."

Both albums are available at Almost Live CDs, 606 Main Street, Belmar, NJ 07719, (908) 280-2157. Call for prices.

ON LIPS

TWO FOR THE ROAD:

Sure they're both from Jersey, and, well, they are the Boss and the Chairman of the Board. Even so, it still seemed like too unlikely a pairing when we heard that Springsteen and Sinatra may team up for "My Way" on Frank's *Duets 2 (Revenge of the Duets, Duets Deux,* whatever they decide to call it). It was reported in the *Wall Street Journal,* but we were still dubious. Confirmation from a second source, however, leads us to believe that this may not be just another unfounded, kookoo, crazy rumor. . . . "My Way," if it does happen, still won't see release for some time. In the meantime, check out these artists doing Springsteen songs *their* way: 10,000 Maniacs scored a big hit with "Because the Night" from their *MTV Unplugged* performance and subsequent release; Cindy Kallet, Michael Ciccone and Ellen Epstein have recorded "My Hometown"; the Band followed up recent live performances of "Atlantic City" by putting a studio version on their new album, *Jericho;* and look for the Mavericks doing "All That Heaven Will Allow" on their great new CD. . . .

BORN TO RUN:

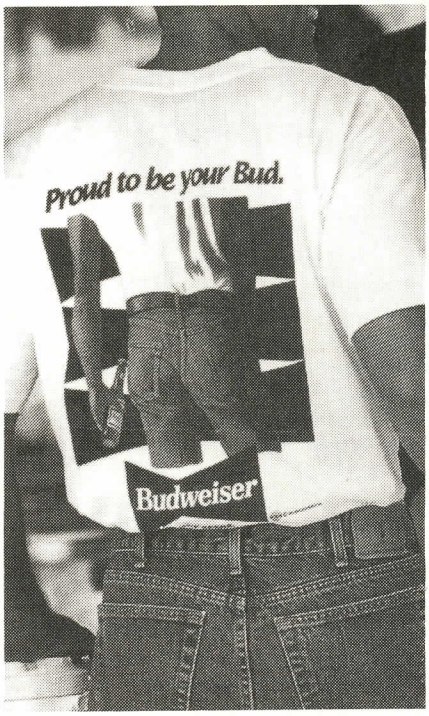
Or at least Born to Advise the Guy Who Ran. According to *Parade* magazine, President Clinton's senior advisor George Stephanopoulos is a tramp at heart. When asked about vegetables, abortion, and the Beatles (a common question), Stephanopoulos replied, "I am not a vegetarian, I am pro-choice, and I enjoy the Beatles, although I actually prefer Bruce Springsteen.". . .A celebrity coat drive was held in New York City this winter, collecting old warm coats in an effort to aid the homeless. Springsteen was, of course, among the kindly, donating a white coat he used to wear when courting Patti. He also took the time while in the city to visit fan Greg Houser, a college student and cancer patient at Sloan-Kettering Hospital. . . . For KROCK's Hungerthon benefit auction Springsteen donated a Takayama acoustic/electric guitar he played on the recent tour. Apparently he did learn how to make it talk—and when it spoke it commanded $16,000. . . . As another year drew to a close there were lists o' plenty from all corners, including these notable mentions that have appeared over the past few months: Patti Scialfa's *Rumble Doll* was included on the *New Yorker's* list of "1993 Albums We'll Still be Listening to in 1994 and Beyond"; *Entertainment Weekly's* list of the 100 greatest CDs (for the "essential disc library") included, refreshingly, *Nebraska;* and *Rolling Stone's* recent top 100 video list included three of Springsteen's clips: "Atlantic City," "Brilliant Disguise," and "Rosalita," at 37, 64, and 71, respectively. You'd have thought "Rosalita" would jump a little higher. . . .

ON E STREET:

You've heard of ghostwriters, but here's a rare case of a Phantom-writer: Danny Federici has announced that he plans to write a non-fiction book chronicling his experiences with Bruce and the E Street Band. Still in the planning stages, the book is going to be "an honest book to tell of my experiences," says Federici. . . . Mighty Max has had his hands full these days, not only compiling tracks and writing liner notes for a three-CD set for Rhino, but continuing to earn rave reviews with his Max Weinberg Seven. Max's band even came out the winner of the "Battle of the Late Night Bands" according to *Entertainment Weekly's* ratings, and those are some tough (not to mention most dangerous) bands to beat. . . . Also working steadily in the world of television is Nils Lofgren. After a stint as musical director for the short-lived *Paula Poundstone Show,* Lofgren went on to head up the 12 piece band for the 1994 ACE Awards. Nils has also released his soundtrack for "Everybreath," a movie made for the Showtime network. . . . Little Steven fans will be happy to hear that Van Zandt is finishing up work on his next album; as of press time, no release date or label information were available. . . . When President Clinton visted San Francisco, Clarence Clemons (touring with Steve Smith & the Nakeds) was on hand at the Fairmont Hotel with a saxophone rendition of "Hail to the Chief." Show him how it's done, Big Man. . . .

I'LL BE ON THAT HILL:

A fan obsessed with Bruce Springsteen? Nah, not possible. But believe it or not that's part of the plot of a new play that opened in Manhattan in January. Titled *Music From Down the Hill,* the new John Ford Noonan play opened to mixed reviews from theater critics but high marks from Bruce fans. The play features two unbalanced women who share the belief that rock music can save them. One character, Margot, was a former singer at the Fillmore East, while the other woman, Claire, shares an obsession with Bruce Springsteen with a fixation on the Woodstock Festival. . . . If you're near Greensboro, NC make sure and stop in Spanish Johnny's. Started by *Backstreets* subscriber and longtime Bruce fan Greg Lineberry, the unique restaurant mixes Mexican cuisine with some more exotic entrees. And for those of you looking for a more traditional choice, they do have a New York Strip Steak, which might be more colorfully named "The New York Serenade Steak." Their number in Greensboro is (919) 292-8884. . . . While you're waiting for a new Springsteen album you might do well to check out the NY/NJ-based group called Stone Caravan. The group released their third indie CD this past summer and have played throughout the East Coast and Midwest to good reviews. Stone Caravan's Joe D'Urso describes the band as "straight roots rock band with influences I'm proud of (Van, Dylan, Bruce, etc)." The group hopes to tour Europe later this year (22 Concord Drive, Tappan, NY 10983). . . . And speaking of bands, Cheryl Pawelski of Los Angeles is also in a group called the Bumpin' Uglies. Their new CD is just out, and in the sphere of bands that include both publicists for major labels (she works for RCA) and Springsteen fans, this group is tops. Their sound is a strange amalgam of folk and rock sometimes reminiscent of 10,000 Maniacs. The six track CD is on Red Planet Records, 2531 Sawtelle Blvd., Suite 49, Los Angeles, CA 90064. . . .



Bruce's lawyers must be out of the country

ALL OVER THE WORLD:

A recent sports report in a Norwegian newspaper called "VG" came to our attention: after Belgium drew a recent soccer match to qualify for the World Cup, the King of Belgium, Albert II, led the crowd in applause "and the audience sang the Bruce Springsteen classic 'Born in the USA.'" Expect more singing when the soccer mad fans from Europe converge on the US this summer for the World Cup finals. . . . A new German fanzine has started up called *The Wish.* The text is in German but the 'zine features many xeroxed clips from all over the world. Write them care of Thorsten Heckrath, Wilhelm-Bub-Stiege 20, D-46395 Bocholt. . . . Joan Barnils of Barcelona tells us that Spanish fanzine *Rockin' Days* has decided to call it quits, though Barnils will continue to contribute to other fanzines such as *Point Blank.* The latest issue (#4) of Spain's *Point Blank* includes their interview with Max Weinberg, and is also their first to include some English translations. Available for $25 per year (3 issues) in Europe, $30 in the States and elsewhere from Buffalo Records, Apartado 16.020, 08080 Barcelona, Spain.

THE NEWS

Community loses three

Shore mourns Potter, others

By Robert Santelli

The Jersey Shore music community experienced both shock and sadness in 1993 after three popular musicians passed away unexpectedly.

In March, reggae guitarist and bandleader Junior Smoots, 38, died of AIDS in Seattle, where he had been residing for the past few years. In July, singer-songwriter Kevin "Bird" Connair, 40, died of a brain aneurysm at his home in Colts Neck, NJ. Then in October, singer-guitarist Margaret Potter, 51, the former owner of the legendary Asbury Park rock club, the Upstage, succumbed to lung cancer at the Jersey Shore Medical Center in Neptune, NJ.

"All three of them will be missed, not only because they were great musicians, but also because they were great people," said Big Danny Gallagher, singer and frontman for the Lost Leader Band, a popular Asbury Park blues-rock group. "I'm saddened, and I'm sure every other musician on the Shore feels the same way."

Smoots's band, the Disturbers, packed local clubs in the early and mid-'80s by playing high-flying ska, funky reggae, and fast-paced West African juju music. He and his group helped jumpstart interest in Third World music at the Shore after Southside Johnny and the Asbury Jukes had introduced reggae music to local fans in the mid-'70s. Springsteen was known to have been a fan of Smoots and his band, sitting in with the Disturbers on more than one occasion at its home club, the Harbor Inn in Brielle, NJ.

Although a gifted musician, Smoots battled an addiction to drugs that led, in part, to the break-up of the band. Smoots left New Jersey in the mid-'80s and joined Greenpeace, ultimately winding up in Seattle. From the ashes of the Disturbers arose such popular Shore bands as Jah Love, Blue Gumbo, and Kombo Zoom.

"Smoots was an extraordinary musician," recalled former Disturbers' bass player Hank Woj. "I think every musician who ever played with him learned a great deal about music. He was definitely someone special."

Kevin Connair's forte was singer-songwriter rock and country music. Back in the late '60s, Bird, as he liked to be called, was a regular at the Upstage, where he worked in the kitchen and often performed in the club's coffeehouse. Along with Gallagher, Bird was also a member of Bruce Springsteen's experimental, pre-E Street Band conglomeration, Doctor Zoom and the Sonic Boom. Bird acted as the band's emcee.

"He used to have this great record collection," Gallagher recalled. "I remember he'd always be turning on Miami Steve (Little Steven Van Zandt) to all the really good stuff on his his shelf."

In addition to music , Bird loved horses and spent much of his non-music life training thoroughbreds at various stables in Monmouth County. Quiet and unassuming, Bird was one of the Shore's wittiest lyricists, although he rarely pushed his songs or sought a full-time career as a club performer.

"He'd just be there, you know," continued Gallagher. "He liked to play benefits and things, but he wasn't the kind of musician who had to worry about his ego. He was one of the sweetest people I've ever known."

In 1968 Margaret Potter and her husband Tom opened the Upstage, an after-hours club on Cookman Ave. in Asbury Park. Offering an open stage where musicians could jam and trade ideas, the Upstage quickly became a popular musician's hang-out. Springsteen, Little Steven, Southside Johnny, Garry Tallent, Danny Federici, Vini Lopez, David Sancious, and Bill Chinook were all regulars.

Bands began and broke up at the Upstage, where the competition for stage space, though keen, was always warm and friendly. "I used to think of the club as every musician's home away from home," Potter said in an interview some months before her death. "Somehow I kind of felt like a mother hen, but I didn't mind it. I loved them all."

In the late 1980s Potter was one of the founding members of SOAP (the Society of Associated Performers), a non-profit, Asbury Park-based musician's support group, that sought, among other things, to re-establish the tradition of Asbury Park as a major music center in New Jersey.

"Margaret always had time for everyone," recalled Carol Keller, a close friend and former SOAP treasurer. "She loved to help musicians, especially young musicians. She had a vision of what could be, and she worked on that vision for as long as she had the strength to do it."

Nearly five hundred friends and musicians attended her funeral, including Little Steven and members of Potter's Upstage house band, the Distractions. Southside Johnny and Bruce Springsteen sent large floral arrangements, but were unable to attend Potter's burial.

SOAP has planned a Musical Tribute to Margaret Potter for May at the Stone Pony in Asbury Park. In addition to music by many area bands, the tribute, said SOAP representative Karen Cassidy, will include a special Upstage display, courtesy of the old Asbury Park Rock & Roll Museum.

"We want to carry on Margaret's dreams and ideas," explained Cassidy. "She was the best friend any musician could ever have. We all loved her. This is a way to express our feelings for her and to push on in her name."

Net proceeds from the May tribute will go to and to fund Upstage Too, a series of musician workshops, band battles, and special youth projects, planned to take place under SOAP's direction in 1994.

the backstreets jukebox

1. Bruce Springsteen
"Streets of Philadelphia" live vocal
Columbia (video clip-VHS)

2. Mark Lanegan
Whiskey for the Holy Ghost
Sub Pop (CD)

3. The Mavericks
What a Crying Shame
MCA (CD)

4. Jump the Water
Jump the Water
Mercury (CD)

5. Prince
The Hits/The B-sides
Warner Bros. (CD)

6. *Blood, Sweat and Beers: Best of the Bar Bands*
Risky Business (CD)

7. Crowded House
Together Alone
Capitol (CD)

8. Elvis Costello
Brutal Youth
Warner Bros. (CD)

9. Silkworm
In the West
C/Z (CD)

10. Tom Waits
The Black Rider
Island (CD)

10 Monster Discs to Play Today and Everyday

First live performances of '94

Bruce rocks AIDS benefit, Hall of Fame

By Charles R. Cross

The setting was one he'd been in before: A benefit concert in a medium-sized hall in Los Angeles. But this time around it wasn't the Bruce Springsteen show, the way 1990's Christic Institute concert had been. This time around there was a cause that was much larger than any one performer, even Bruce Springsteen: the AIDS Project Los Angeles.

Still, Springsteen's brief performance at the January 27th benefit at LA's Universal Amphitheatre did mark Bruce's first scheduled concert appearance since his 1993 Madison Square Garden tour closer in June. And though he only played one song, "Streets of Philadelphia," the performance was moving and impressive.

The star studded gala event was a benefit for AIDS Project Los Angeles and organizers said the concert drew over six thousand guests and raised $4.9 million. Springsteen not only gave his time for the cause, he also donated to APLA and was listed in the program as a benefactor (he gave $30,000) along with Calvin Klein and Steven Spielberg. The event itself was to honor both Hillary Clinton and Disney chairman Jeffrey Katzenberg for their work on AIDS awareness.

Springsteen was the first performer of the evening and unlike many of the other guests, he came on dressed simply, in jeans and a white shirt. He walked onstage to the sound of the opening drumbeat, said only four words, "honored to be here," and began the song. After the performance he said "thanks" and walked offstage.

The band accompanying Springsteen was somewhat of a surprise: Roy Bittan, Bobby King, Tommy Sims and an unknown drummer. Sims and King added background harmonies to the tune. Interestingly, a rehearsal clip showed Bruce playing guitar on the song as well. While he apparently rehearsed the song with and without his acoustic guitar, Springsteen chose to leave it sitting onstage during the actual performance, using his voice as his only instrument. The band line-up surprised some observers because it indicated, for the first time, that the 1992-93 touring band may work as Springsteen's permanent band, at least some of the members.

Though Springsteen has frequently contributed to similar causes, this marked one of the first times he's attended a large Hollywood fete. Others on hand at the event included Elizabeth Taylor, Lauren Bacall, Angela Lansbury, Debbie Reynolds, Melissa Manchester and Liza Minelli. Barbra Streisand also spoke at the event and was one of the organizers along with David Geffen. Springsteen has had a long friendship with Geffen, head of the Geffen and DGC record labels. Springsteen was a late addition to the line-up for the benefit and his attendance was reported less than two weeks prior to the event itself. By the time Bruce was added to the bill, most of the seats were already sold except those in the high-priced category of $1000.

The benefit was widely publicized and footage of Springsteen performing at the event was broadcast on *Entertainment Tonight* and on the E network. In the week following the performance *Entertainment Tonight* even showed a bit of Springsteen rehearsing the song on their weekend wrap-up show.

BRUCE KICKS OFF THE NEW YEAR

•1/19/93
w/ Axl Rose and the Paul Shaffer Band
"Come Together"
Waldorf-Astoria Hotel
New York, NY

•1/27/93
w/ Roy Bittan, Bobby King, Tommy Sims, and unknown drummer
"Streets of Philadelphia"
Universal Amphitheater
Los Angeles, CA

Hall of Fame awards

While the APLA benefit represented Springsteen's first announced performance of 1994, his first unannounced performance took place a week earlier on the East Coast when he joined the annual Rock & Roll Hall of Fame induction ceremony. Springsteen has made the annual ceremony a ritual, showing up like clockwork every year he hasn't been touring. Unlike previous years, he wasn't even rumored as a surprise guest prior to the Wednesday January 19th event but he turned up anyway arriving at the event with wife Patti and Paul and Linda McCartney. Paparazzi shot pictures of the two arriving couples and tabloid headlines called them the "Fab Four."

The event, which returned to New York this year after a year in Los Angeles, was held in the plush Waldorf-Astoria Ballroom. Springsteen in the past has inducted Roy Orbison, Bob Dylan and Creedence Clearwater Revival (making speeches about them all) but this year he didn't do any speech writing. Instead Bruce came onstage at the end of the three hour event with Axl Rose, and the pair sang the Beatles' "Come Together" in honor of John Lennon. By any accounting it was a strange duo, but the two different styles worked well together turning the song into a fiery rocker. Springsteen sang and played guitar backed by the Paul Shaffer band.

The Akron *Beacon Journal* called the Springsteen/Rose pairing "electrifying. It worked splendidly." Other reviews were equally generous. The jam session marked the first time Springsteen and Rose had ever performed together. McCartney and Elton John were originally scheduled to perform the song, but McCartney left the event early and John bowed out. "It was a last minute decision for Paul to attend at all and I don't think he felt ready to play," said one of McCartney's spokespersons. Springsteen and Rose were last minute replacements.

Springsteen and Scialfa came in with the McCartneys but also in their party was a Sting-cohort, Trudie Styler, der Stingel's wife. Scialfa used the event to announce to one reporter that just that day she and Springsteen had decided upon a name for their third child, Sam Ryan.

Inducted into the hall this year were Lennon, Bob Marley, the Grateful Dead, the Band and the Animals. Springsteen has long stated that he grew up as a big admirer of the Band and the Animals (covering several Animals' songs in concert) and he appeared in concert on at least one bill with Marley. Springsteen has already been rumored to be one of the performers at next February's big Bob Marley tribute planned in Jamaica.

The annual induction event received quite a bit of press but more for the appearance of McCartney and Yoko Ono together on one stage than for the Springsteen/Rose Duet.

Several television crews documented the inductions and the jam session and portions of the Springsteen/Rose song aired on CNN and other cable channels. ABC TV's "In Concert" aired about half of "Come Together" during a special in early February. Video from other inductions has leaked into collector's circles before and chances are this year's event will be no different.

There's also increasing talk that a commercial home video featuring highlights from past inductions might come on the market. Every induction so far has been professionally filmed by Broadway Video and there is some speculation that a video might one day be marketed to raise funds for the Hall of Fame.

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SEARCHING FOR MY BEAUTIFUL AWARD

BY CHARLES R. CROSS

Rocky Balboa isn't the only one to stage a comeback on the streets of Philadelphia. Rather than run up and down those famous Philadelphia Museum of Art stairs, Bruce Springsteen marked his return to form by writing what one magazine called "the saddest track recorded in the past decade" and what many critics were calling his best music since *Nebraska.*

Philadelphia has long ranked as one of the most important cities in America for Bruce Springsteen over his long career. Strong sales for *The Wild, the Innocent, and the E Street Shuffle* in Philly helped convince Columbia not to drop him from the label in 1974; legendary shows in halls from the Main Point to the Spectrum cemented his reputation as a live act and kept the band going when they were out of money; and a strong fan base has made Philadelphia one of the hardest places to get a ticket to a Bruce Springsteen show, even on the easy-ticket 1992 tour. Considering Philly's reputation as a saving grace for Bruce, it's appropriate that a return to the streets of Philadelphia was the setting for what some critics were calling a "comeback."

Bruce's return to Philadelphia came while writing the opening song for Jonathan Demme's powerful film *Philadelphia*. Springsteen's song first gained attention when it was announced he was contributing to the movie, back in late 1993. When he filmed a video for the song in Philly in early December, the shoot was front page news in Philadelphia and was covered on national television. Then on January 23rd Springsteen won the Golden Globe award for the song, almost always a precursor to an Oscar nomination.

On February 10th, what every Springsteen fan had been talking about for a month became official: Bruce's "Streets of Philadelphia" was nominated for an Academy Award for the best original song. Ever since the movie *Philadelphia* opened in the U.S. on December 22 to much acclaim, there was talk that Springsteen's song would be nominated for an Oscar. Bruce is considered the frontrunner for the award and he will perform the song at the March 21 ceremony. But whether he wins or not, "Streets of Philadelphia" marks a victory for Springsteen since for critics, fans, and perhaps for Bruce himself, "Streets of Philadelphia" is both a return and a new beginning.

The nomination marks the first time Springsteen has been considered for an Oscar and it also marks one of the first times he's been involved with Hollywood as a composer. Few stars on Springsteen's level have had careers that stretched two decades without having some involvement with film or television, but up until this last year, Springsteen had kept his creative work within the record business.

Though this may be the first time Springsteen has written a song specifically for a film, he did previously contribute the song "Light of Day" to Paul Schrader; the song became both the title for Schrader's movie and a hit for Joan Jett. Springsteen gave Schrader the tune after appropriating the title "Born in the USA" from an early draft of an unproduced Schrader filmscript, according to Dave Marsh's *Glory Days*. "Light of Day" had been first recorded in the 1983 *Born in the USA* band sessions, and Springsteen has never addressed whether he wrote this particular song with the script in mind.

Bruce has contributed several songs to the soundtracks of films (most recently "Viva Las Vegas" to *Honeymoon in Vegas*), but his involvement in these ventures has been limited to licensing previously penned songs. Even this kind of contribution has increased over the past few years. Springsteen used to have the reputation of being hard to work with in Hollywood and being too expensive but with films like *Honeymoon* and last year's *Peter's Friends*, (which used "Hungry Heart") Bruce has become one of Hollywood's favorite composers to turn to, especially when period music is needed.

Licensing songs is a far cry from writing specifically for film, something Bruce had never done before. Backstage at the Golden Globe Awards, Springsteen addressed the genesis of how he became involved with *Philadelphia*: "Jonathan asked me, and I was a fan of his pictures," Springsteen said. "And I knew a little bit about the picture, and I said if I could do it—I'm generally not particularly good at writing when someone says 'gee I could use a song like this'—but I said I'd give it a shot. He gave me a general idea of emotionally what he might be looking for. I took a shot and he liked it. I'm glad it ended up in the picture." Bruce told the same story in several interviews he did during the making of the video.

MTV News said that Demme had suggested "something along the lines of Neil Young's 'Southern Man'" when he told Bruce what he was looking for. "(Demme) called me up and said, we got a song that needs to be sort of like... and he gave me an idea emotionally of what he was looking for," Springsteen told MTV.

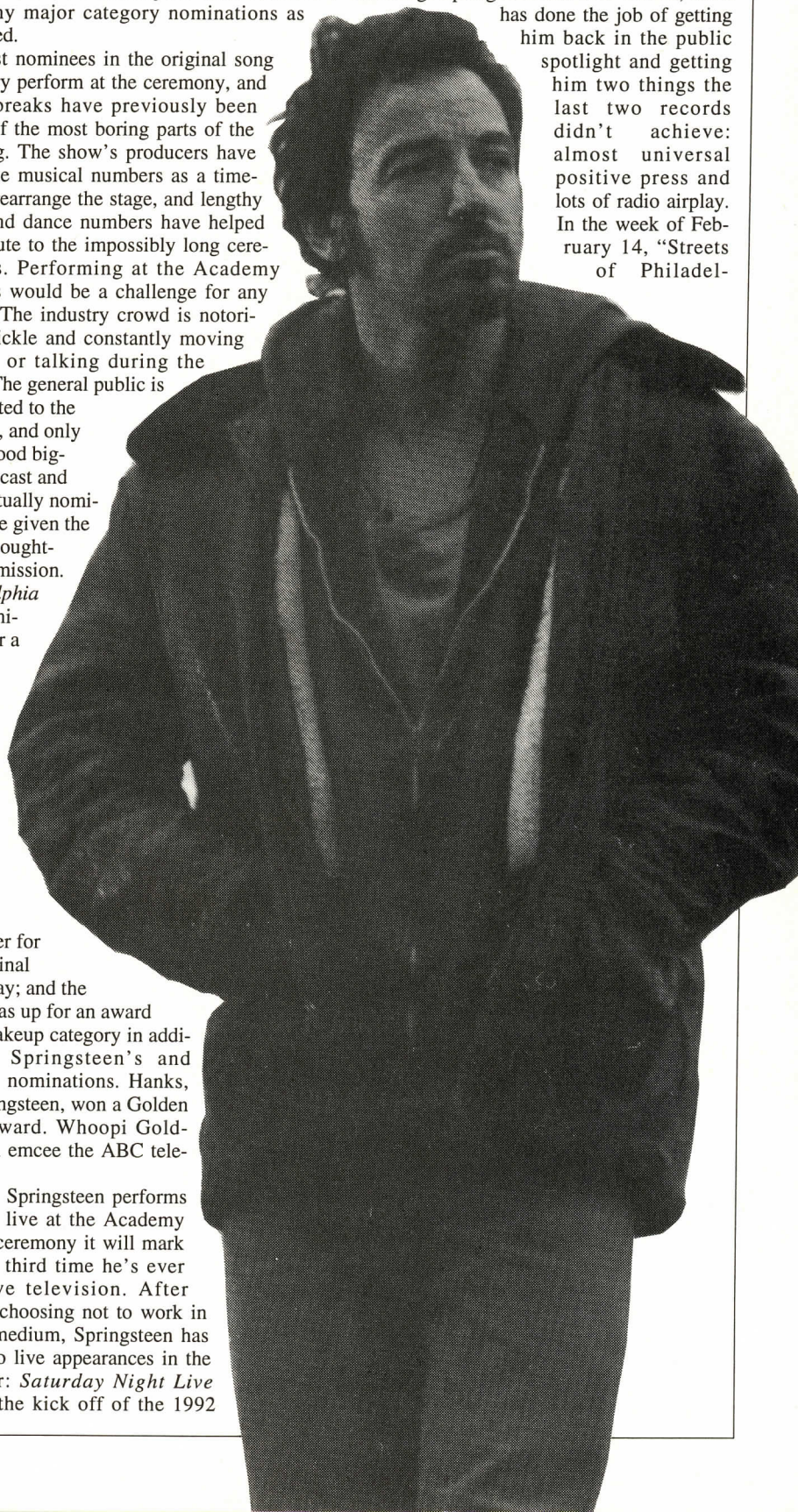
Accepting his award at the Golden Globe ceremony, Springsteen explained further the process of writing for film. "Songwriting and filmmaking got one thing in common," he said. "They're both acts of faith, a belief that if you tell a story well enough there will be, and you will bring, some understanding where there was none before." Talking to *USA Today*, Springsteen said, "I was trying to think as cinematically as I could. The idea was to contrast how this person was in a life and death struggle with all these images of life—fire engines, people at the bakery." Describing his role in the film to another reporter, Springsteen opted for a Philly reference: "I'm just the salt on the steak," he said.

The proof is in the pudding on March 21 when the Academy reveals whether Springsteen can add an Oscar to his mantle, next to his Golden Globe. His competition in the Academy Awards also includes another song from *Philadelphia*, the title track by Neil Young. The other nominees are "Again" from *Poetic Justice*, by Janet Jackson, James Harris III and Terry Lewis; "The Day I Fall in Love" from *Beethoven's 2nd* by Carole Bayer Sager, James Ingram and Cliff Magness; and "A Wink and a Smile" from *Sleepless in Seattle* by Marc Shaiman and Ramsey McLean. The only serious competition for Bruce seems to be "The Day I Fall in Love" from *Beethoven's 2nd*. Though this movie is not exactly *Schindler's List*, the song is exactly the kind of shmaltz the Academy has rewarded in the past. Some observers note that giving an award to Springsteen would be a good way for the Academy to encourage other rock stars to write for the movies and might help gain credibility for the awards with younger viewers. The applause for Springsteen at the Golden Globes seemed enthusiastic and genuine and may be a sign that Springsteen is well thought of in today's Hollywood.

The Academy's record in the past has not been marked by high standards when it comes to the original song category. Voters generally haven't voted for rock stars and have always leaned toward songs from Disney pictures. When the-other-New-Jersey-rock-star, Jon Bon Jovi, was nominated for his "Blaze of Glory," he lost to Stephen Sondheim who had a song in the mega-bomb *Dick Tracy*. When Bryan Adams' huge hit "Everything I Do (I Do it For You)" from *Robin Hood* was nominated, it lost to a song from *Beauty and the Beast*. And even when the Academy has nominated two popular musicians, they usually choose the more mainstream of the two: Phil Collins lost to Carly Simon one year. There also is some worry that having both Springsteen and Neil Young nominated for the same movie might hurt both their chances and dilute the support that *Philadelphia* has in the movie industry. The other spin has Springsteen winning by a landslide, since *Philadelphia* didn't receive as many major category nominations as expected.

Most nominees in the original song category perform at the ceremony, and these breaks have previously been some of the most boring parts of the evening. The show's producers have used the musical numbers as a time-out to rearrange the stage, and lengthy song and dance numbers have helped contribute to the impossibly long ceremonies. Performing at the Academy Awards would be a challenge for any singer. The industry crowd is notoriously fickle and constantly moving around or talking during the event. The general public is not invited to the Awards, and only Hollywood bigwigs or cast and crew actually nominated are given the highly-sought-after admission. *Philadelphia* was nominated for a total of five awards. Actor Tom Hanks was nominated for Best Actor; Ron Nyswaner for best original screenplay; and the movie was up for an award in the makeup category in addition to Springsteen's and Young's nominations. Hanks, like Springsteen, won a Golden Globe award. Whoopi Goldberg will emcee the ABC telecast.

When Springsteen performs the song live at the Academy Awards ceremony it will mark only the third time he's ever done live television. After years of choosing not to work in the TV medium, Springsteen has made two live appearances in the last year: *Saturday Night Live* prior to the kick off of the 1992 tour, and David Letterman's final NBC show. Win or lose, the opportunity to see Springsteen perform live at such an event has many fans excited, and the song itself has sparked more interest in Springsteen's career than anything during the past two years. "Streets of Philadelphia" is probably not one of the best songs Springsteen has ever written, but it has done the job of getting him back in the public spotlight and getting him two things the last two records didn't achieve: almost universal positive press and lots of radio airplay. In the week of February 14, "Streets of Philadel-



phia" was the most added song to rock radio in the United States, a position Springsteen hasn't had since the week the "Human Touch" single was released in 1992.

Looking at the way Springsteen put this song together, it also marks a return of sorts to an older style of record making. In the manner in which it was produced, "Streets of Philadelphia" is most like *Nebraska* since on that 1982 masterpiece, Springsteen chose to release his home demo recordings rather than produce rock versions done with a band. Both *Lucky Town* and *Tunnel of Love* were also home recordings, which indicates a trend for Springsteen away from the marathon studio sessions of his past.

Springsteen first became involved in the *Philadelphia* soundtrack project back in early 1993. Neil Young had already signed on to the album, urged on by Demme. Demme thought he also might approach Springsteen, an artist that few directors have even tried to interest in writing for their movies. Another key figure in attracting Springsteen to the project was Glen Brunman. Brunman headed Epic Soundtrax, a label under the Sony umbrella on which the soundtrack to the film was scheduled to be released; he and Demme schemed on how to get Springsteen involved.

Brunman and Bruce go way back to 1974 when Brunman worked as a publicist at Columbia for *Born to Run*. Though Mike Appel and Jon Landau are usually credited as manipulating *Time* and *Newsweek* into simultaneously putting Springsteen on their covers, Brunman should also be given much of the credit for this publicity coup. Within Columbia, Brunman was one of Bruce's strongest supporters back during an era when he had few fans at the label.

Brunman contacted Landau and filled him in on the details. Then Demme and Springsteen talked about the song and the movie over the phone. "They discussed the mood of the film, but Bruce neither read the script nor saw the film (before) he wrote the song," Landau told *Billboard*.

Producer Chuck Plotkin told *Billboard* that even after talking to Demme, Springsteen didn't commit to writing a song for the film but was moved enough by Demme's description of the movie that he went into his home studio and tried to write something. "Jonathan (Demme) told him not simply about the story, but about the atmosphere and the main character in such sufficient depth that it began to work on Bruce."

Working at his Los Angeles home studio, humorously titled Thrill Hill Recording, Springsteen produced the demo with a drum machine, synthesizer, guitar and vocals. This style of working is not uncommon for Springsteen: It's the same approach he's taken to writing all his songs for the past decade, though most of those tunes he's fleshed out later in a more formal studio session.

After Springsteen put down his initial tracks, Plotkin and Springsteen added live drums and other instrumentation in recordings that took place in Los Angeles sometime in October of 1993. From Bruce's 1992/1993 band, Tommy Sims came in to add bass and vocals. Jazz singer Little Jimmy Scott was brought in for additional vocals, and jazz great Ornette Coleman even contributed some backing tracks, according to an interview Coleman did with Phil Johnson in the UK newspaper *The Independent*. But after adding the other musicians to the mix, Springsteen went back to his home demo recording and found it more powerful. Just like on the album *Nebraska*, Bruce decided to turn in his home recording rather than the more finished studio track with other musicians.

"Tommy Sims added background vocals," Plotkin told *Billboard*. "That's the only thing that Bruce didn't actually do himself that survived."

Though the version of the song that was released on the soundtrack album contains Springsteen's demo, which plays during the opening sequence of the film, Bruce's studio recording of the song did survive and is featured, albeit briefly, in the movie. About halfway through the movie the studio version of the song can be heard and vocalist Scott's distinctive voice denotes the track.

For his part, producer Plotkin was impressed with Bruce's writing. "Bruce's gift is to locate the heart in some character's dilemma," he told *Billboard*. "I don't think he has ever set out to write something about a character that didn't come from his own experience or imagination, but he certainly managed to do it this time."

The Philadelphia Story

Though he's a Jersey boy, no city has embraced Springsteen over the years as a native son as much as Philadelphia. It's been a mutual love affair, with Bruce giving back everything he got from his adoring Philly fans. Over the years Springsteen has pulled out numerous "Philadephia Specials," one-off performances for Philly, and many have been documented on bootleg. Here are some of the highlights:

1/4-7/73. The Main Point. Springsteen makes his first Philly appearance with the E Street Band in this small coffeehouse in Bryn Mawr. Over the years it would become one of his favorite venues; in 1973 alone, Springsteen played at the club a dozen times.

6/6/73. The Spectrum. Springsteen opens up for Chicago and even with loyal Philly fans he has a hard time winning the crowd over. Afterwards, he vows never to play the Spectrum again.

9/19-20/74. The Main Point/Tower Theater. The 9/19 show is the first ever with Max Weinberg, Suki Lahav and Roy Bittan as members of the band. The next night Bruce plays the 3,000 seat Tower Theater to a rabid audience.

2/2/75. The Main Point. After playing larger halls up and down the East Coast, Bruce returns to the tiny Main Point for a benefit for WMMR radio. This tremendous 18-song set is one of the most magnificent performances in his long career and includes the premiere of "Thunder Road." The show was preserved for eternity through the numerous vinyl bootlegs from the radio broadcast and the glorious bootleg CD release *The Wild, The Innocent and the Main Point Shuffle* made off a soundboard tape.

12/27-28, 30-31/75. Tower Theater. Springsteen choses Philadelphia to close out the-year-that-made-his-career. While the Roxy and the Bottom Line drew him more press, his hardcore fans considered these shows the best of 1975.

10/25-27/76. The Spectrum. Springsteen plays his first headlining arena gig on the East Coast and picks Philly for the location, in a hall he swore he'd never play again. As arena shows go, this stand is hot, featuring a killer version of "Incident on 57th Street" on the final night.

8/18-19/78. The Spectrum. Bruce swings the *Darkness* tour through Philadelphia for the second time in three months and puts on two of the best shows of his best tour. The first night includes "The Fever" and both shows feature special guest Gary Busey on "Rave On." The first night is captured on the red, white and blue vinyl bootleg *Philadelphia Special*.

12/9/80. The Spectrum. Bruce doesn't hit Philadelphia on *The River* tour until two months into the tour. The second night of

One report in *Philadelphia* magazine from February 1994 contradicts some of the history suggested by other sources. In the "Informed Sources" column, Andrew Corsello writes: "Digging the groovy tune that kicks off *Philadelphia*? Thank the movie's producers, who politely sent the Boss back to the drawing board after deciding his first submission was too 'loudish'." No other reports confirmed this scenario, and the second track that appears in the movie does not appear to be more "loudish" than the demo that was used on the soundtrack album.

Once the song was written and recorded, Springsteen began working with Demme on shooting a video for the tune. To do so they went to the streets of Philadelphia, literally, in early December. Demme's rock video work has been as lauded as his filmmaking: He first gained national attention for his work on the Talking Heads *Stop Making Sense* movie and has gone on to direct other music videos for the Talking Heads and New Order.

The video shoot originally included Jimmy Scott, who was photographed walking with Bruce during the filming of the video, an indication that it wasn't until the last minute that Springsteen's home demo was chosen over the more produced studio track. Scott told the *Philadelphia Inquirer* that he became involved in the project after Demme approached him after hearing him perform recently. "Demme brought him in on the song in October and asked him to come back for the video," wrote the *Inquirer*. This suggests that it was Demme, rather than Springsteen and Plotkin, who chose Scott for the background vocals. If true, this indicates Demme had more of a role in the production of the studio track than earlier indicated.

According to the *Inquirer* news report, the footage shoot with Scott featured the legendary jazz singer in a tuxedo walking along the street with Springsteen and included the two leaning together singing the final line, "I walked a thousand miles to slip this skin." This alternate footage ended with Springsteen walking away with the other extras and leaving Scott, his arms outstretched, singing in front of the Ben Franklin Bridge behind him.

Sire Records, Scott's label, also sent out press releases announcing that the legend would be appearing in a video with Springsteen. "Singing with Bruce was a great opportunity to work in a different musical style and express some new ideas. I think it brought out the best in both of us," Scott was quoted as saying. The final version of the video didn't show Scott or use his vocal.

The video itself uses very few clips from the movie, a departure from most soundtrack songs. Most of the footage shows Springsteen walking down the streets of South Philadelphia while he sings the song to himself, and, occasionally, to the camera. Six different settings were used around Philly, though the most recognizable are the Delaware River bank and the Ben Franklin Bridge.

Bruce and Demme also made the unusual decision to include a live vocal track on the video, rather than to lip sync the vocal that had already been recorded. The video clip includes Bruce's vocal from the day the video was recorded, rather than the vocal on the soundtrack album. That means there are now three different takes of "Streets of Philadelphia": the home demo version (as released on the Epic Soundtrax album); the studio version (with Jimmy Scott) as heard briefly in the movie; and the live video version from the video clip.

Springsteen has used live vocals before on both his "Brilliant Disguise" and his "Better Days" videos. He has frequently stated that he dislikes the effect of lip sync videos, though he has continued to make them for his own records up through 1992's video for the song "Human Touch."

After producing the video, Springsteen felt moved enough by the locale that he donated $45,000 to the South Philadelphia playground featured in the video. "Springsteen was very very nice," said Ron Petrofsky, a manger at the Philadelphia Recreation Department. "He said he could see the work that community and playground volunteers were doing, and he said he wanted to help. We sure could use it." Petrofsky said Springsteen had asked if there was anything he could do to help the playground and Petrofsky pointed out that the building needed work and the field needed light. Springsteen immediately sent a check from his

the three night stand is infamous, as it occurs after the murder of John Lennon. Springsteen is noticeably shaken but starts the show with some comments on how much he admired Lennon and then explains why he feels the show must go on. The 35-song set is one of Bruce's strongest from this tour.

9/14-15, 17-18, 21-22/84. The Spectrum. The 1984 *Born in the USA* tour had its ups and its downs, but no multi-night stand was as awesome as Bruce's six dates in Philadelphia. Springsteen plays "Point Blank" for the first time on the tour during this stand and performs the only version of "I'm Bad, I'm Nationwide" ever with the E Street Band. Captured on bootleg with the excellent *This Gun's For Hire* set, which strangely has never come out on CD.

9/19/88. J.F.K. Stadium. Philly is selected as the first U.S. stop of the *Human Rights Now* tour (and one of only three U.S. shows) and many regard this performance as one of the highlights of Springsteen's live shows in the '80s. For his Philly fans, Bruce brings back "Jungleland," not played since 1985. The *Tunnel of Love* horn section drives down the freeway to add their touch. And perhaps the biggest surprise of the night is the guest appearance of David Sancious on keyboards on "Glory Days." Sancious, who has always been a Philly favorite, dating back to the era of the second album, had not played with Springsteen for over ten years.

8/28-29/92. The Spectrum. Bruce's *Human Touch* tour-stop in Philadelphia is one of the better shows on a tour not known for many highlights. Bruce pulls out "Soul Driver" for the first time since the Christic show, and the second night featurs an 11-song encore. He had promised to play until midnight, and when he finishes the 10th song of the encore and sees that the digital clock in the Spectrum reads only 11:58, he breaks into a spontaneous version of "Follow That Dream." It is considered one of the best U.S. shows of the tour.

12/6-7/93. Out on the street. Bruce comes to Philadelphia to film the video to "Streets of Philadephia." Springsteen cuts a live vocal performance for the track, singing the song as he walks through the streets.

Thrill Hill Foundation, which Petrofsky says will help provide lights for night-time baseball.

Much of the positive attention Springsteen has received has come because of the strength he's shown in openly talking about AIDS, an issue that much of the rock 'n' roll world has failed to address. Some of the support that Springsteen has generated, and the support for the song to win the Oscar, comes as much for Springsteen's stance and exploration of the issue as it does for the music and lyrics—one rock critic called Bruce one of "rock's humanitarians." In the past Springsteen preferred to stay behind the scenes (he was the only performer at the No Nukes concert not to mention nuclear power during his set), but his involvement in *Philadelphia* and his willingness to talk to the media about why he wanted to work on the film show a new side to his activism. "The country is waiting for something that's going to address these questions of tolerance and how people are going to live together in the future," he told one reporter. "I hope that this film, and in some smaller way this song, might take away a little chip out of the fear and intolerance and lack of compassion that we show for one another," he told the audience at the Golden Globe Awards.

Not only has Bruce spoken up about the reasons he supports the movie, he also has donated heavily to the cause itself. In New York, Bruce contributed $30,000 to the American Foundation for AIDS Research (AmFAR) to help with the New York premiere of *Philadelphia*. The *New York Post* reported that Springsteen's contribution would help get seats at the premiere for people with AIDS. Bruce also donated a signed guitar to the WNEW auction to raise funds for the Gay Men's Health Coalition in New York City. The guitar was the most sought after item in the auction and went for $22,500.

In Los Angeles Springsteen contributed $35,000 to AIDS Project Los Angeles and chose to make the live debut of "Streets of Philadelphia" at an APLA benefit. Springsteen attended the premiere of *Philadelphia* in Los Angeles with Patti Scialfa and even took questions from reporters at the event, something he rarely does. In the late '80s you didn't expect his talking head to turn up on television reports about him. But in January of 1994, Springsteen was all over the tube. When broadcasters with microphones yelled "hey, Bruce," he actually walked toward them, rather than ran away.

And there are certainly bound to be more reporters and more questions at the Academy Awards ceremony, perhaps the most public event Springsteen has ever been involved with (other than the "We Are the World" sessions). Whether or not Bruce comes home with an Oscar, the Academy Award nomination may mark a new chapter in his career, a new beginning, on the streets of Philadelphia.

ON THE CRITIQUES OF PHILADELPHIA

"The most arresting track the semi-retired Boss has done since *Tunnel of Love* nearly seven years ago."
—David Browne, *Entertainment Weekly*

"Not a line or a lick from Springsteen's SOP fails to raise goose bumps. Springsteen expresses more than just withering victimhood. His lines tersely suggest both a rejection of conventional religion and an elevation of friendship to the status of family—two qualities with heightened significance in gay life. In the process, Springsteen locates far more individuality and subversion in his narrator than the movie allows its hero; he makes a dying man come fully alive."
—Jim Farber, *NY Daily News*

"SOP features some of the Boss' best lyrics, ranking with 'Brilliant Disguise,' and 'Human Touch.' It's a song that operates on many levels. A ballad sung over stark drum-machine-and-keyboards production, it could easily have been an outtake from *Nebraska* or *Tunnel of Love*. In the context of either of those albums, it would take on a new meaning—but its meaning in the context of the film is glaringly clear. SOP also features Springsteen's best singing, avoiding the tendency toward whininess that hindered the slower numbers on *Lucky Town* and *Human Touch*. After the unevenness and overkill of those two albums, it's a promising sign for Springsteen's next full-length work."
—Robert Philpot, *Fort Worth Star-Telegram*

"It's a song that could just as easily apply to homelessness or some of the other social ills that plague the States. SOP is one of Bruce's best humanist/political songs in years."
—John Mackie, *Vancouver Sun*

"SOP may be the most eloquent statement in the movie about what it feels like to have AIDS, though he's written the lyrics in universal enough terms that they could be about any kind of loneliness. Springsteen couches these lyrics in a simply melody and minimal instrumentation. There's a 'la da da' refrain that echoes off the last syllable of 'Philadelphia' with a spectral quality, like an unanswerable question. It's one of the most effective, bone-chilling songs he's written since *Nebraska*."
—Gary Susman, *Boston Phoenix*

"SOP could have come from his grave 1978 album *Darkness on the Edge of Town*."
—Manuel Mendoza, *Dallas Morning News*

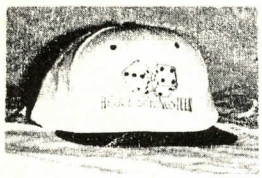
"SOP is a fine addition to the Springsteen canon. A slow-to-medium tempo and some swelling keyboards set the stage for Springsteen's passionate reading. Without a trace of condescension, the lyrics address the decay and alienation of the AIDS sufferer. Like the film itself, the song is heartfelt but unsentimental."
—*San Francisco Chronicle*

"SOP continues in the insular, homemade vein of his *Lucky Town* album. Sandwiched between a spare drum loop and a hovering synth, a wordless vocal hook tugs at the heart even more profoundly than the anguished lyric."
—Greg Kot, Chicago Tribune

"Magnificent and moving."
—Anthony Violanti, *Buffalo News*

"Over a hip hop-ish beat and rain-slicked, funereal keyboards, Springsteen commits to tape his most poignant, forlorn vocal since *Nebraska*. Not only is one mood of the film established—loneliness, emotional exhaustion, resignation—but the motivation for making the film becomes clear too."
—Mark Lepage, *Montreal Gazette*

"Springsteen's SOP is in the tradition of his understated gems 'The River" and 'Wreck on the Highway'—glimpses of people looking for something to hold onto as their life or dreams slip away."
—Steve Hochman, *Los Angeles Times*



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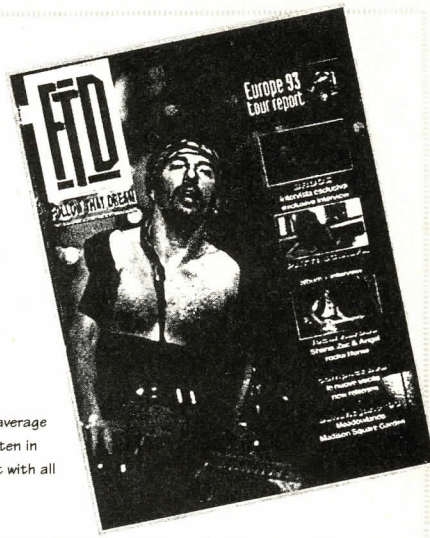
The Italian Bruce Springsteen Quarterly Magazine



FOLLOW THAT DREAM is an all-Bruce quarterly magazine, from the same author and editorial staff that brought you the LOCAL HERO Bruce book. Every issue is filled with up-to-date Springsteen information, great photos, in-depth retrospective articles on all Springsteen-related topics, collectors oriented special features, first-hand interviews, glossy color covers, with an average of 40-more pages per issue. FTD is written in Italian but includes an exhaustive insert with all main features translated in English.

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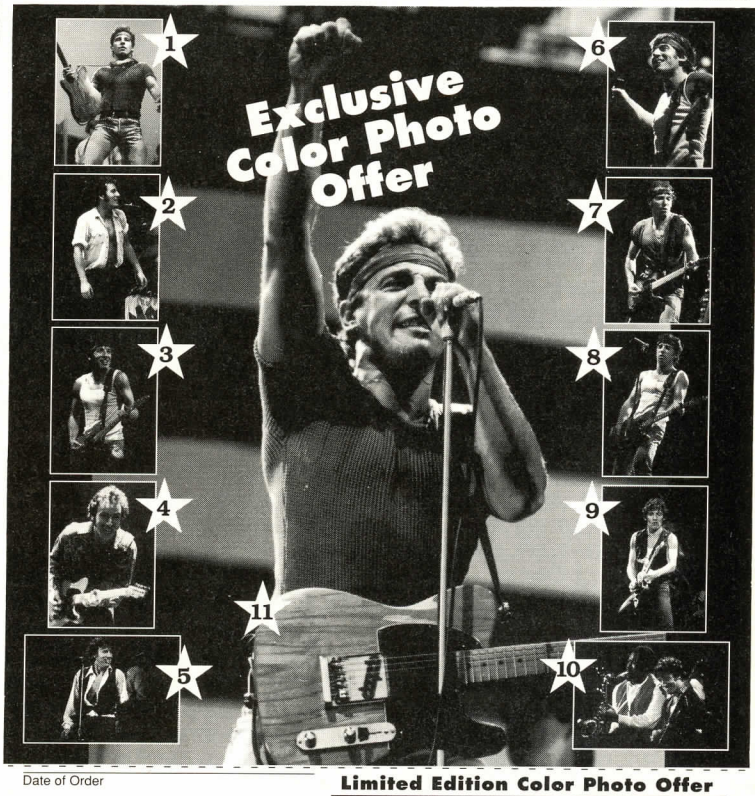

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THE 1994 MODEL Springsteen

Once again Bruce Springsteen fans faced an all too familiar situation: *Human Touch* and *Lucky Town* had been out for over a year, the tour was finished, and the wait had begun. If past experience was any indication, the wait had only *just* begun. The last half of 1993, even New Year's Eve, came and went with no appearances whatsoever from Springsteen. But just when the prospect of settling down for a long winter's nap seemed inevitable—even the most optimistic fan has been conditioned to hibernate between projects—things have started looking up.

It's Groundhog's Day at press time, and accordingly, Springsteen has emerged several times from underground. For a between-album period he's more active and more public than he has been before; with two new studio tracks in as many months as well as several performances, Springsteen is in the public eye even more than when he toured in support of his latest albums. To extend a strained (if timely) metaphor, he hasn't seen his shadow; the possibility of another four-year wait seems increasingly remote.

In the past, Springsteen usually spent the time between tours and albums in hibernation, writing, rehearsing and trying to maintain a life away from the spotlight. It's hard to know whether this increased public exposure is in direct response to the fair commercial showing of the last two records or whether it simply represents one more of the many changes in Springsteen's life over the past few years. "It's tricky at the moment," he told MTV Europe last year. "I'm trying to fill out my life in a way so that what I do musically and the way that I live interconnect in a fashion that will be more meaningful for me." Springsteen may be discovering that a large part of that meaning comes from remaining musically active. He went on, "I think getting back out and playing has been good. I was off for quite a while, a period of about three or four years, where I didn't do very much. . . . I don't want two or three years going by and I'm not playing. It doesn't make sense because I played since I was young and I think I want to play more consistently, probably for shorter periods of time, but more often and maintain a connection with my audience in a more consistent fashion, if I can do that."

"Streets of Philadelphia" has connected with the largest audience Springsteen has had in some time. His first experience with writing and performing explicitly for a motion picture certainly went well, as Bruce is once again gaining both widespread appeal and critical acclaim. This time, however, he is being recognized not as a media-inflated symbol of working class super-heroism, but for his evocative, insightful songwriting and the haunting imagery that characterizes his best work.

With the release of "Streets of Philadelphia" came a flurry of activity, including shooting a video for the song, performing at the Rock & Roll Hall of Fame awards as well as the APLA benefit in Los Angeles, and even releasing another studio track, "Gypsy Woman." Just one of these new songs or public appearances might be enough to keep Springsteen fans content, if not satiated, during the between-album interim. All this activity at once, so soon after a tour and even the birth of another child, whets the appetite and raises higher hopes: it seems that Springsteen is excited about working again.

Columbia shares Springsteen's enthusiasm, and with good reason. The number of superstars that any major label can count on is rapidly diminishing, for various reasons, and his label is obviously reassured of his value with this recent success. With his contract possibly up for negotiation, rumors suggested that Springsteen might switch labels after a long relationship with Columbia. There has always been a question of how many albums remain on Springsteen's contract with Columbia, and with the release of his next record his position with the label will become clear. It has been suggested that Columbia's push of "Streets of Philadelphia" is not merely a promotional effort for an artist on their label, but a direct show of their support to Springsteen in this time of potential change. But now those label-switching rumors have subsided, and Columbia's substantial support of Springsteen and his new effort remains. While the *Philadelphia* soundtrack was released on the Epic Soundtrax label, the Columbia label has released both promotional and commercial CD5s of "Streets of Philadelphia." They've even pressed the song on 7" vinyl—a format practically dead and buried by the major labels in the States—a sign of their confidence that the song's appeal will extend to jukebox play. Columbia understandably wants to keep this roll going, and the best news is that record company sources expect Springsteen to be back in the studio soon to work on his next album.

There have been three basic rumors regarding the next album from Springsteen. The first is the supposed word from Sony/Columbia that they're expecting a new record by fall of this year. The second rumor making the rounds is that Bruce has a batch of songs written and is ready to go into the studio, and that he plans to begin recording for an album he'd like to release this year. Finally, we even hear from some sources that Springsteen already has the material in the can and ready to go. Taken together, these rumors suggest something very promising: everyone wants it to happen. Everyone wants a new album this year, not only the record label, but Springsteen himself—the desire to do it is there.

Just because everyone wants it doesn't mean it will actually happen. The difference between what Springsteen wants to do and what actually happens can be significant—that's a universal problem. Bruce has said he wants to put out albums more frequently, but he

BY CHRISTOPHER PHILLIPS

hasn't yet been able to do this. In 1978 he said he wanted to release more off-years singles, and apart from 1994 he hasn't done that either. It's not necessarily a matter of rumors turning out to be true or false; there's a difference between rumors that turn out to be untrue and those that fall victim to changing circumstances. When it comes to Bruce in the studio, best laid plans can quickly go awry. All three of these rumors could have some truth at this point, and 1994 still might not see a new album. It's not wishful thinking at all to assume that Springsteen will want to keep the ball rolling—in fact, all signs seem to point to that. Springsteen has consistently expressed before each new project that he'd like to speed up the process; it hasn't happened yet, but all the talk this time leads us to think that an album in 1994 is a good possibility.

So what could get in the way? Besides the usual complications that seem to pop up every time Bruce goes to record, there are some concerns unique to Bruce's current position that could delay a new album. For Bruce to be in the position of having to make a "comeback" is a concern in and of itself. Perhaps for the first time since his career began, Springsteen is faced with having to prove himself. The slipping of the albums down the charts may have provided for some great self-effacing moments from Springsteen himself on the tour, but still, one has to wonder how the albums' performance affected him. Did he perceive this, or even the subsequent U.S. tour, as a failure? The way he feels about his audience's overall response certainly has an effect on his next move. One of his initial reactions was to go back across the Atlantic. He explained the return in an interview with MTV Europe: "The [European] audiences were very responsive, and there seemed to be a real openness towards the new music and the different band too. . . . I felt somewhat of a greater receptiveness to movement and change, that was important." Springsteen needed to feel that connection with the audience again, and the openness of the European audience was something he kept coming back to in the interview. "There's a pact between the audience and the musician," he goes on, "where people have to allow that in some fashion, people have to make room for it and have to allow it and that's sort of tricky. As you see a musician's career move along that's the best thing an artist and an audience can do for one another, leave that sort of room." Springsteen partially attributes the general lackluster response to the audience's lack of capacity for change, and to a large degree this may be true, but Bruce faces the challenge of meeting his end of the bargain. Given that "room," what will he do on his next effort? Many fans are ready and willing for progression in Springsteen's work; as good as it was, *Lucky Town* broke very little new ground. There were moments on the past two albums where the integration of other musicians actually worked—exhilarating moments, like "I Wish I Were Blind" and "With Every Wish"—but ultimately Springsteen has been in a transitional phase, trying to discover how to incorporate new musical ideas. It appears that he wants to do something different and is longing to be influenced, but he's having difficulty letting it happen.

It was reported last fall that Pittsburgh singer-songwriter Joe Grushecky would be Bruce's guest in Beverly Hills, doing some recording at Springsteen's home studio. Grushecky, former leader of the Iron City Houserockers has jammed with Bruce onstage, but this was a new type of undertaking. The word was that Grushecky would record up to eight new songs, with Springsteen most likely joining in on a few as well as producing or co-producing Joe's album. Sources at *Buzz*, the Western and Central Pennsylvania entertainment magazine, have since told us that the two have had several sessions and have finished three tracks together. One song is an old Houserockers tune, one a new Grushecky composition, and one was written by Grushecky and Springsteen together. Springsteen has collaborated like this very rarely in the past, and shares very few songwriting credits with other artists; certainly this track was written much differently than "Because the Night," on which Bruce shares credit with Patti Smith. It is this desire for involvement, experimentation, and above all, connection, with other musicians that appears to be driving the new Springsteen.

The process isn't one that comes easily. Early talk about "Streets of Philadelphia" reported that the track included such guest artists as Jimmy Scott and Ornette Coleman and was a take with a full band. At the last minute, even after a press release announced Scott's involvement, it was decided that Springsteen's demo version of the song be used in the movie and on the soundtrack. The *Nebraska*-like origin of the released version of "Streets of Philadelphia" suggests that, while he's intent on trying to work with new collaborators, Springsteen still isn't comfortable with the results. Ultimately, the released, solo version of the song finds Bruce playing it safe. He's created a powerful, uniquely moving work, but one that is firmly rooted in the style and sound of *Tunnel of Love*. Walking on the safe ground of a critically successful album is not the step forward he seems to be searching for. Ideally, he needs to find a synthesis of two things, a way to mix the subtlety and majesty of his solo work with the power and vitality that other musicians can spark.

Bruce is in the process of putting a new band together, and with the appearance of Tommy Sims, Bobby King, and Roy Bittan at the APLA benefit, what had seemed to be just a touring band now appears to be the seed for a more permanent working group. Tommy Sims, whose vocals were the only outside addition that survived on "Streets of Philadelphia," appears to be a favorite for Bruce's projects in the near future. Sims played a surprisingly large role in Bruce's most recent work, "Gypsy Woman," on keyboards, bass and percussion programming, as well as co-mixing and co-producing. But Springsteen still hasn't figured out exactly who to work with, and he is presented with this serious creative obstacle to overcome as he goes to work on the next album. If the E Street Band was able to do one thing for Bruce—and their great musicianship did plenty—it was to create a family environment in the studio. Bruce had a musical history he shared with the band; he knew their strengths and their limitations. On his new recording efforts he's been left to his own devices. With the E Street Band, if a song required an accordion, Bruce could always count on Danny Federici (or Nils Lofgren for that matter), but apart from Roy Bittan, Springsteen is no longer working with those he knows like the back of his hand.

It's understandable that Bruce, after only two albums and one tour without the E Street Band, would see the need for further exploration with different musicians. A lot of fans, however, would be quite happy with—are even clamoring for—solo Springsteen. Many have longed for an acoustic theater tour, and one of the most exciting parts of the recent tour came during the final leg when Springsteen came up with a few surprises, completely reinventing songs from his back catalog and pulling out an unreleased gem. The emergence of "This Hard Land" at the end of the tour also had many fans hopeful for an upcoming box set, encouraged that Springsteen has been digging through his own unreleased material. Rumors flew late last year when it was (erroneously) reported that a boxed set was planned for Christmas release, and talk of a retrospective compilation continues to circulate. While a boxed collection at some point seems inevitable, Bruce's resurrection of "This Hard Land" suggests, more immediately, a possible alternate progression rather than simply a look back.

The impulse to incorporate new musicians and refine the collaborative process is certainly heartfelt on Springsteen's part and has exciting potential; it's an avenue he seems compelled to explore. But if he decides to take a detour, there's definitely another road waiting to be travelled. The "acoustic showcase" that emerged on the tour was an example of Springsteen's seemingly bottomless well of creativity, as he came up with astounding reworkings of songs like "Seeds," "Born in the USA," and "Adam Raised a Cain." These days Springsteen is even looking back on his performance at the Christic Institute Benefit fondly, as he recently told MTV Europe: "At some point

I want to do an acoustic tour. I wanna go up probably by myself, I think. I really enjoyed playing that way at the Christic Institute and I wanna go out in the theaters and play just by myself. So at some point, if I thought of coming up with a record which would then put me in that direction at some point or other, that's what I want to do."

Of course, Bruce has travelled these roads before, and anyone who thought that the Christic shows were a harbinger of the album or tour to follow was certainly in for a surprise (like hearing the Christic version of "Real World" turn into the big production on *Human Touch*). Nor is "Gypsy Woman" very revealing; we've learned from the past that one-off tribute songs like "Viva Las Vegas" are small indication of his studio work to come. Springsteen may want to follow more in the vein of the inspired covers that emerged toward the end of the tour ("Settle for Love," "Many Rivers to Cross," "Satan's Jewel Crown," "Lonesome Valley,"): country, gospel, and folk-tinged renditions that embraced collaboration and input from other sources.

If Springsteen is open to, and even hungry for, new ideas in the studio, working with a different producer seems like an obvious way to shake things up. In *Backstreets*' recent readers' poll, the number ten choice for a different producer was "Anyone but Landau," and it looks like these Springsteen fans might finally get their wish. While in all probability Jon Landau will never be completely out of the loop, changes are underway in the area of production. Although Landau was thanked in the *Philadelphia* liner notes, production credits for "Streets of Philadelphia" went solely to Springsteen and Chuck Plotkin. This marked the first time since 1982's *Nebraska* that Jon has not been involved. The second time followed soon after, as Tommy Sims and Springsteen co-produced "Gypsy Woman." Landau, the normally secluded one-artist manager, has recently been linked to another potential client: Natalie Merchant, who recently disbanded 10,000 Maniacs. If Landau signs on to manage Merchant, as some industry reports have suggested, it will represent a major change in focus for Jon Landau Management. Landau has been one of the few remaining one-artist managers in the business and apart from recently adding Patti Scialfa to his client roster, he's never represented anyone other than Springsteen. It seems that his professional relationship with Springsteen, as manager or producer or both, must change or has changed already. We can only speculate as to why, perhaps over the "failure" of the last two albums, or perhaps the result of a longer series of decisions culminating in the MTV Plugged performance, which actually wound up being a disappointment for many fans. Despite his longtime friendship and constant working relationship with Landau, working with another producer has never been out of the question. Springsteen's willingness to work with different performers in the studio and on the road is certainly in the same realm as experimenting with a different style of production.

When it comes to figuring out what the next roll of the dice will bring, most of these concerns pale before songwriting. Before there's anything to produce, anything to play at all, Bruce has to go into that studio with at least some basis for it all. Maybe the songs are already written, but nevertheless it is the new songs themselves that are the biggest concern to those anticipating the next album. In order for his new writing to be relevant, let alone successful, it needs to find Springsteen focusing his attention outward once again.

Springsteen has always written about the "real world," but not necessarily the world-at-large. His last three albums in particular have formed a highly personal, autobiographical arc in his catalog, a trilogy that has concluded with *Lucky Town*. The personal journey began with *Tunnel of Love*, his descent into darkness of love, about what happens when the ride gets rough (with correlations to his tumultuous personal life at the time). Five years and plenty of personal upheaval and growth later came an exclamation of infatuation and the thrill of new love. *Human Touch* revealed Bruce to be happy—not necessarily a deep happy, but happy nonetheless. The speed with which the *Lucky Town* material followed on the heels of *Human Touch* had a great deal to do with more introspection and a more meaningful understanding of his relationship. The albums are about two different things, and *Lucky Town* reveals searchings and realizations lyrically that *Human Touch* doesn't consider. After the infatuation is over, the man in *Lucky Town* has found a love that leads not to the seeds of betrayal in a restless heart, but to a more profound joy and a strong bond. Over the course of these three albums, Springsteen has faced certain personal demons and explored his concept of what it means to be in love. Now that this personal cycle seems to be resolved in his work, it needs to be moved back into the larger context of the world around him.

The best writing, the best rock 'n' roll, and in particular the best of Springsteen's music, has come out of pain; to a large degree, it's why the descent of *Tunnel of Love* wound up being a stronger work than the resolution. This is not a small concern, as rumors of a new project are in the air: it's unclear where his new "pain" will come from. There is no shortage of potential sources; how was he affected, for instance, by the L.A. riots (besides the reworking of "57 Channels"), his closer look at the AIDS epidemic, or even the recent earthquake? (The *Chicago Tribune* reported on January 21, just after the L.A. quake, that Springsteen was "a little shaky about remaining in California.") An entire album could be built on the themes touched on in "Souls of the Departed"; the pain of being a disillusioned adult in a bad world is enough. Springsteen's earlier work, *Born in the USA* and *Nebraska* in particular, spoke more of the country's aging and a sense of disillusionment with that aging process. After nearly a decade of introspection, it seems that it's time for Bruce to take another look around and assess what's been going on. Now that he's a father, the world has become not just something that he must travel through, but a place his children must endure as well. Perhaps the pain comes when the joy of starting a family is overpowered by a sense of how the world has changed since he was growing up, how it has become the world that others have inherited. He wrote "My Hometown" ten years ago before he had children of his own—what would his take on that song be like now? After the clearly personal, autobiographical recent trilogy of albums, "Streets of Philadelphia" sees Springsteen returning once more to his "character" songs, looking at the world through the eyes of another; the experience of writing in the voice of an AIDS sufferer may be the first step in turning that inward gaze outward again.

With Michael Jackson's recent fall from grace came a slew of articles on the decline of the rock 'n' roll star in general, lumping together Jackson, Madonna, Prince, and Springsteen as the overblown rock stars of the '80s who have little relevance in this decade. But the spectacle that surrounded Bruce in the mid '80s was an effect, rather than a cause of his fame. As he looks to the future, losing the "rock star" tag could be the best thing for Springsteen personally and artistically. Stripping away the cultural and media phenomenon leaves the songwriter and performer not only intact, but more apparent. If, as so many writers predict, the age of the rock dinosaur is dead, Springsteen is one that seems fit to survive, adapt, and overcome. In his words, "I feel a little looser right now. When you have this big, big spotlight on you it can end up feeling pretty oppressive. . . when it's less bright you have more room to move. There's more room to move or more room to be yourself in some fashion. That was something I wanted to get a handle on and I wanted to feel a certain kind of freedom I think, which is what I always pursued music for in the first place. I think the dynamics that occur with different levels of success are all different along the way. There's always something you win and something you lose." Just as long as you keep rolling those dice.

DAVID DENENBERG PHOTO

Bruce in Philadelphia, 1992. Will 1994 bring another roll of the dice?

Prodigal Son

BY CHARLES R. CROSS

The first of two parts

It's called *Prodigal Son* but a more appropriate title might be the one used for the recent Aerosmith boxed set: *Pandora's Box.* Not only does this CD raise more questions than it answers, even before being released it became one of the most controversial releases ever to bear the name Bruce Springsteen. And if this compact disc ever sees the light of day, don't expect to see Springsteen autographing copies at the local Wal-Mart.

This planned CD set raises more questions than can be answered in one article, including questions about what defines an official release?; what makes a CD a bootleg?; who owns the rights to Springsteen's early material?; who is Dare International?; where is this material from?; what are the merits of the legal cases for and against this CD?; is there more material out there?; what is the history of Springsteen's early recordings?; is it possible for there to be a Springsteen release from a label other than Columbia?; what does Springsteen think about all this?; why isn't this material already on bootlegs?; when will it be on a bootleg in Europe?; will this CD ever be released in the U.S.?; how does this affect the often-rumored box set?; and the most frequently asked question, when will all *these* questions be answered? In this, the first of a two-part article, we'll attempt to answer some of the easier questions regarding the origins of *Prodigal Son*. The most important answers will come after an English court decides on February 28 whether the CD can be legally released. The fall-out from that decision, along with more of the early recording history, will be discussed in the next issue of *Backstreets*.

"WELCOME HOME MY PRODIGAL SON"

Just what is *Prodigal Son* and why is it the most talked about Bruce Springsteen album in years? The release itself was designed as a two CD set and named after what record company executive Gavin Dare says is the best song on the album.

A Pandora's Box?

The project first came to light in early November when word leaked out of England that a new Springsteen release was planned—shockingly, not from Columbia or Sony. Unlike the many bootleg releases that come out each month, this new release would be sold openly in stores in Great Britain according to the manufacturer. As the early promotional material for the CD read, this release was "NOT A BOOTLEG," at least according to the record company releasing it.

Originally slated to be on sale before Christmas, on upstart label Dare International, the concept sounded almost too good to be true from the beginning: 23 previously unreleased Springsteen songs from an era many consider to be Springsteen's most creative, 1971 through 1973. But from the beginning, Dare International seemed to have the chips stacked against them. They had delays in getting the CD pressed (owning, they argue, to being a new company without an established business history). Finally, two days prior to the official release date, the proverbial other shoe dropped: Bruce Springsteen sued to stop the release, claiming it violated his copyright. The case has twice been brought to court and both times a final decision has been delayed. Springsteen's lawyers did win a temporary restraining order stopping Dare International from distributing the CD so no legal copies have yet been distributed. The case presently rests with Mr. Justice Warner with yet another hearing set for February 28. Further delays are still possible.

Springsteen's lawyers say that Bruce has an "unanswerable case" and that he owns the rights to all his songs so it is not possible for the set to come out. Dare International, on the other hand, argue they have a signed contract from Springsteen, dating from the time period, that gives them unrestricted rights to the material. "We own it without a doubt," Gavin Dare told *Backstreets* in mid-January. "We bought the material and we have a contract that proves we own it." How strong that contract is will be decided by the British judge when the full details of the case are heard in court.

WHAT MATERIAL IS ON *PRODIGAL SON*?

Whether Gavin Dare wins his claim on the material, Springsteen fans are most interested in the material itself since the discovery of 23 new Springsteen songs is not an every day occurrence. An advance promotional tape, issued by Dare to some press, offers some details as to what the official release might sound like.

Some of the material on *Prodigal Son* will be startling to Springsteen fans, particularly the seven newly discovered songs that have not been circulated among tape traders or previously issued on bootleg. Highlights include "Randolph Street," a story song about growing old; a different version of "Growin' Up" sung about a girl named "Eloise"; and an unreleased gem called "Jesse" about a rock 'n' roll singer. In addition to the newly discovered songs are an alternative version of "Fourth of July, Asbury Park" with different lyrics about "bandits in the sky," and a take of "New York City Serenade" with a different vocal.

The other newly unearthed songs on the set are "Evacuation of the West," the only new song featuring a full band recording; "War Nurse," obviously a very early work; "Prodigal Son," a very autobiographical tune; and "Camila Horn" which is really just

PHIL CECCOLLA PHOTO

Rehearsing in 1973

a snippet of a song and, like "Eloise," is only just over a minute long. None of these songs has appeared on bootleg before and they were not commonly circulated among tape traders. ("Evacuation of the West" is correctly titled "No More Kings in Texas," according to a Laurel Canyon list of compositions from 1973.)

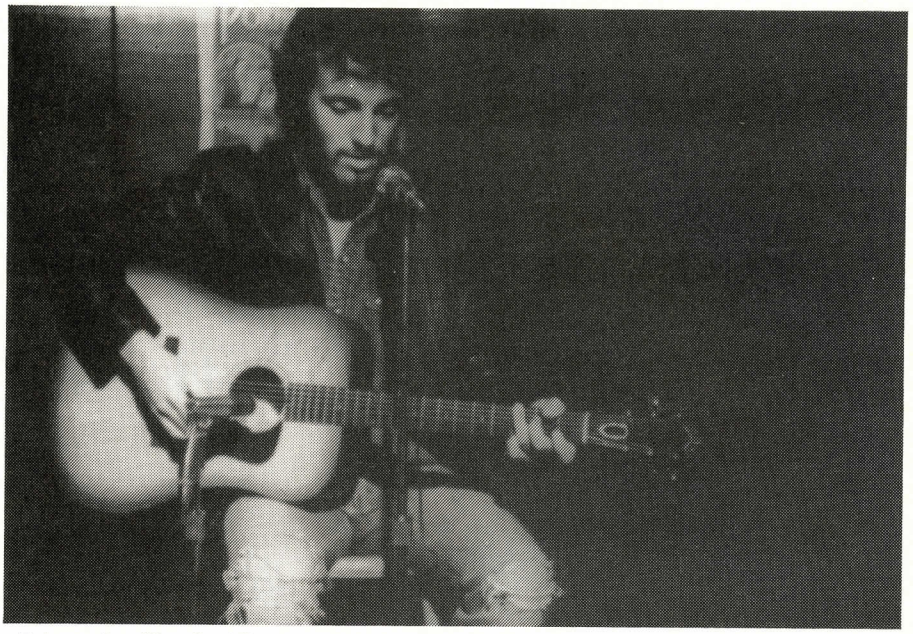
Six other demos are included that have been on bootlegs before but the quality of the recordings on *Prodigal Son*, at least if early promotional tapes are to be believed, is far superior to that booted before or traded in common taper circles. These songs include "The Lady and the Doctor," "Visitation at Fort Horne," "Song to Orphans," "Jazz Musician," "Arabian Night," and "Marie." These songs are all from the session that is commonly called the "London Publishing Demos," recorded in New York in June or July of 1972 at Media Sound. Springsteen most likely recorded these tracks to help establish copyright on the tunes and to submit to Intersong Music in London in an attempt to get other artists to cover his tunes. All of these tunes have appeared on bootleg recordings, both on vinyl and compact disc, but the *Prodigal Son* material represents considerably better sound than previously available. A total of 16 songs on the original *Prodigal Son* line-up are unreleased in any official form.

Slightly more familiar is the outtake titled "Santa Ana," which has been widely bootlegged and has been available in quality comparable to that found on the *Prodigal Son* advance, and "Family Song," previously bootlegged on the 1992 CD, *The Unsurpassed Springsteen Vol. 1, The Early Years*, called "California You're a Woman."

"We own it without a doubt. We bought the material and we have a contract that proves we own it."

IS IT LIVE OR IS IT MEMOREX?

The other seven songs rounding out the *Prodigal Son* line-up are all titles that collectors will recognize from the first two Springsteen albums on Columbia: "The Angel," "For You," "Does This Bus Stop," "Growin' Up," "Fourth of July (Asbury Park)," "New York City Serenade," and "Kitty's Back." Exactly how much you'd recognize of those songs though, is a matter of some debate, as is Dare International's right to release alternative versions of songs that are *already* on official Columbia Springsteen albums.



Rehearsing "Prodigal Son" or just rehearsing?

According to Gavin Dare all the material on *Prodigal Son* is from before Springsteen signed with Columbia, mostly from late 1971 and early 1972, he says. "The last recording done was October or November of 1971," Dare told *Backstreets* in late January, right before the first British court hearing.

Some Springsteen fans might dispute Dare's chronology when, and if, they actually listen to the songs on *Prodigal Son*. The seven tracks included from *Greetings*, and *The Wild, The Innocent* are the most controversial on the set because even if Dare does have the rights to unreleased songs like "Randolph Street," owning the rights to "The Angel" is a different matter altogether. Dare says the tracks are from different recording sessions than those for the albums but other experts dispute whether such sessions could have ever taken place.

"We know when it was done and the dates for all of it," Dare says. "They signed a deal for it in March of 1972 and everything was complete by then. All this was complete by March 1972. We wouldn't be entertaining them unless they were from the earlier date." Dare did leave open the possibility that he might consider releasing a version of *Prodigal Son* that didn't include the songs that have already been released, if the court ruled against him on those songs alone.

Legal or not, what kind of album is *Prodigal Son*? The genesis of the E Street Band itself came after Springsteen signed with Columbia, and most of these songs are from before Bruce formed the band. John Hammond spoke several times about how he wanted to keep Springsteen as a solo act while Mike Appel and Bruce argued to record with a band. Appel won that particular argument and Springsteen became a rock 'n' roll performer rather than a folk singer. Since most of the tracks on *Prodigal Son* predate Bruce's involvement with the band, more than anything else this CD suggests artistically what Springsteen's first album might have sounded like had he chosen *not* to record with a band. Delete the alternative songs that were on the first two albums, delete "Evacuation of the West" and "Santa Ana" and the result is an acoustic debut album from Bruce Springsteen in 1972. Whether it's legal or not, *Prodigal Son* represents a lost solo Bruce Springsteen album.

HOW CLOSE TO THE SOURCE ARE THE TAPES?

Dare International claims that the material on *Prodigal Son* was all mastered from "original studio master tapes," and, for the most part, the advance promotional tape confirms this. It is important though for fans to realize that the quality even of a supposed master tape, can vary from tape to tape and such is the case with *Prodigal Son*. Some of the early demo material was obviously recorded in crude conditions, most likely with a two track reel to reel tape recorder. A master tape recorded on poor quality quarter inch reel to reel tape back in 1971 certainly won't have the same dynamic range as 16 track half inch master tapes of the sort that were used for studio sessions during the late '70s.

Though the sound quality varies from cut to cut, *Prodigal Son* represents a remarkable find. "The quality is superb," says Gavin Dare. "We've had our people mix and digitize them. There's been some very good work done on it. It is a major release.

"There are a lot of baddies in Europe in the record industry," he continues. "People will say, 'I've got a Bruce Springsteen tape and it was done a long time ago.' You listen

ASBURY PARK ROCK 'N' ROLL MUSEUM PHOTO

to it and it's a sound-a-like or a knock-off where a guy has gone to a concert and done it live. And they use the microphone there and someone else breaks wind, and the quality is horrible. Sometimes (Bruce) sounds like he's chewing his socks anyway. On a bootleg live recording you don't even know what the hell he's singing. But these tapes, by contrast, are beautiful."

There are parts of the package however that haven't drawn rave reviews from Springsteen fans: The use of a *Born in the USA*-era cover shot, and some incorrect titles and spellings on songs on the set. "They did a good job with the sound," said an editor of a European Springsteen fanzine, "but from the cover they obviously don't know much about Bruce Springsteen." Other fans who have seen the cover (xeroxes of which have been widely circulated) point out that it also shows a live shot of Springsteen (most likely from 1985) when the material inside is all studio recordings. More than a few fans have noted that the cover shot represents the most commercial and overblown period of Springsteen's career while the music itself contains Springsteen's most introspective and understated work. Under the name and likeness rule of copyright protection in the United States, the cover also raises more legal questions about the CD, and whether it could be officially released in America.

Gavin Dare at first expressed surprise that the cover shot didn't reflect the proper era from the music. "I was told that wasn't (the *Born in the USA* period). That's not my era. That's the name and likeness rule. We don't have that over here in Britain."

WHERE IS THE MATERIAL FROM?

While Dare International was not initially forthcoming about the source of the tapes, the liner notes to *Prodigal Son* make some suggestions. "Appel, through his management deal with Springsteen," the liner notes read, "acquires the rights to many of the recordings from the early years. The album now called *Prodigal Son* features 23 of these recordings." According to later comments by Gavin Dare, the source of the material is not Mike Appel, as has been speculated by many, but instead is Jimmy Cretecos, Appel's early partner. Dare says Cretecos retained the rights to these early songs, even after selling out to Appel in 1974 and that Dare has obtained those rights (presumably from either Cretecos or someone he transferred them to). Cretecos has denied, to one magazine reporter, that he is the source for the tapes and he did not return repeated phone calls from *Backstreets*.

To understand whether there's any chance Dare could legally release early material, it's worth looking at other similar records of early work by other superstars. This phenomena of early recordings is common in the record industry, more common perhaps than many music fans are aware. Most musicians struggle for years before their breakthrough and prior to their first major label deal, they may have played in numerous other groups or done session work. "What's amazing to me," says Neal Umphred, music journalist and author of numerous *Goldmine* price guides, "is that this hasn't happened with Springsteen until now. Usually these releases come out when the artist first hits it big."

When reports of *Prodigal Son* first leaked out, many Springsteen fans were shocked at the prospect of a legitimate Springsteen release on a label other than Columbia. With only a few exceptions (like the *No Nukes* soundtrack) all of Springsteen's official catalog has been on Columbia or CBS/Sony related labels. Few superstar artists have had such long relationships with one label (even Bob Dylan left CBS for a brief stint with Asylum) and few artists have been so closely associated with one particular recording label.

WHAT IS AN OFFICIAL RELEASE?

To better understand *Prodigal Son* and how it fits into the record industry, some definitions of terms are in order. An "official release" would mean a recording issued by a record label that operates openly in the public marketplace and for which the label owns or has licensed the copyright. It's important to understand that the copyright holder is not always the artist or band: Many performers sign contracts giving these rights to managers or production companies (as Springsteen did with Appel, and possibly, with Cretecos). There are also numerous different forms of copyrights one has to consider, both recording rights (the permission to release a record, commonly called production rights) and publishing rights (the rights to collect royalties when a song is performed either on record or in concert). Publishing rights are usually administered by ASCAP or BMI, but the transfer of ownership of these rights is common in the recording industry, which is why Michael Jackson owns the rights to much of the Beatles' catalog.

A "bootleg" is a recording that is issued by an underground label that does not own the copyright to the recordings. There are presently more than 500 different Springsteen bootleg releases, most made in small quantities and distributed through record fairs. Certain European countries have laws allowing older recordings to fall into public domain so in those countries, what might be a bootleg in the U.S. is considered a legal recording (though perhaps not an "official" one).

A "counterfeit," on the other hand, is an exact copy of an official release marketed by an underground company that does not own the rights to the recording. Though counterfeiting is a growing problem for the record industry, Springsteen has not been a commonly counterfeited artist, except in countries like Thailand and China.

"When you hear about these types of records," says Jeff Tamarkin, editor of *Goldmine*, "it usually spells out b-o-o-t-l-e-g. But not always. A lot of artists didn't have record deals when they started out and the ones that had deals might have had bad deals, giving the labels or managers too much control." Essentially, what separates a bootleg from an official release is a contract. Dare International maintains that they have in their possession a contract that gives them the rights to release this material and thus they consider it a legal and official release.

"If Springsteen didn't want this stuff coming out why didn't he just spend a little money and buy the tapes years ago from his former manager?"

WHO IS DARE INTERNATIONAL?

Some of the skepticism from fans and those inside the industry is based on the company putting out the CD: Dare International. Little is known about this UK-based firm, headed by Gavin Dare with offices in Hertford, England. The company letterhead indicates that Dare International is registered in Great Britain (roughly the equivalent of being a corporation in the U.S.). Gavin Dare is not very forthcoming with details except to state that Dare International is "a multi-national corporation (that) has been making various acquisitions throughout the world in the last six or nine months." He won't give the names of the principals of the company except to state that the business is backed by several large investors. "There are five businessmen involved of considerable wealth," he says. "For them, (acquiring the Springsteen tapes is) like buying a Picasso, a Ming vase, something from the Yang dynasty. It's pottery. For them, they don't wish publicity, they just make a lot of acquisitions, in films, and rights. Intellectual properties is their major function. They have a multi-million dollar empire, but not based in the U.S. of course. They in turn have been in contact

with me and with my lawyer and we've seen that they have the rights."

With a background in video and music production, Gavin Dare says he's been involved in numerous rights battles over the years and has observed that the major labels and studios aren't always right. "It's happened a number of times over here where they turn around and say, 'We're Warners, we own this. My lawyer's bigger than your lawyer.' And he probably is. But if you own something and it's yours, it's the independent's right to defend it and work accordingly."

Though Dare admits his firm doesn't have a long track record, he says the publicity surrounding *Prodigal Son* has helped the label dig up sources for tapes. "Because of the business with Springsteen, a number of other people with major pieces of work—which they own—have come out of the woodwork. They ask 'Is this worth any money?' Or, 'Do I have the rights to this?' And in four or five occasions already, people *do* have the rights to it."

"When you hear about these types of records, it usually spells b-o-o-t-l-e-g. But not always. A lot of artists didn't have deals when they started out."

THE NEW BRUCE SINGLE, FROM DARE AND SONY?

And if *Prodigal Son* ends up being a legal release can we expect more Springsteen titles from this period? Probably, since the holder of the copyright on the *Prodigal Son* material would be presumed to have other tapes. For their part, Dare International promises another Springsteen title in the summer. "We will have a volume two," he says matter of factly. "This release now (*Prodigal Son*) is a double CD and the other release is about 15 or 16 cuts. Although it's 15 or 16 cuts, a couple of them are six or seven minutes so it warrants about 90 minutes of music, which is a double CD." And though Dare doesn't mention it, if this early Springsteen material is circulated in the manner that early recordings have been by other superstars, chances are it will also be licensed to other labels and included on compilations and anthologies.

There has even been talk, Dare says, of releasing a single from *Prodigal Son* or perhaps a four track EP from their next Springsteen CD. Dare even says that a video is planned from *Prodigal Son*. Instead of having conflict with Dare International, Gavin Dare suggests that Sony would do best to work with his small label to help co-promote Springsteen's CDs. "There are no Springsteen new recordings planned this year," he said. "The only release in 1994 will be ours. I would talk with Sony if they were interested. We'd like to put out half an EP, two tracks from the next recording, which won't be released until the summer, and if they wanted to put out a couple of tracks of theirs, we could put out a mini-EP together. That would then promote the back catalog and interest in Springsteen, which he needs, and would generate revenue, and we'd promote our upcoming album."

Dare's proposed dual-label EP would be highly unusual for Sony, though it has occasionally happened with small U.S. indie labels like Sub Pop and Amphetamine Reptile. As to whether Sony would consider such a release, one executive for another U.S. major label laughed at the idea and commented: "Maybe they can prove they own the rights to this material. Maybe. But if they think Sony will help them promote it with an EP, they're nuts."

The prospect of Dare releasing a single or a video from *Prodigal Son* raises a whole new set of questions about promotion, marketing and airplay. As for a video, Dare International may have the rights to produce a video in the United Kingdom, where copyright law does not protect a person's right to control their image in pictures and videos, but such a video would face a tougher test in the U.S. where courts have long protected an artist's ability to control how they are marketed. Even in the U.K., Dare would have to acquire film or video footage from someone who owned those rights, presumably from someone who actually shot the video with permission yet retained ownership of the footage. Even if such a video were to be produced and were within the confines of the law, one would have to wonder what market there would be for such a project when MTV is not in the habit of using videos from independent labels and would no doubt think twice before alienating Sony. If Dare does own the copyright to these songs and was able to produce a video, they might conceivably be able to market a home video version of the songs on the album if enough footage were found.

But before Gavin Dare prepares a video for release, he must first win his case in court in late February.

A LEGAL ANALYSIS OF THE CASE

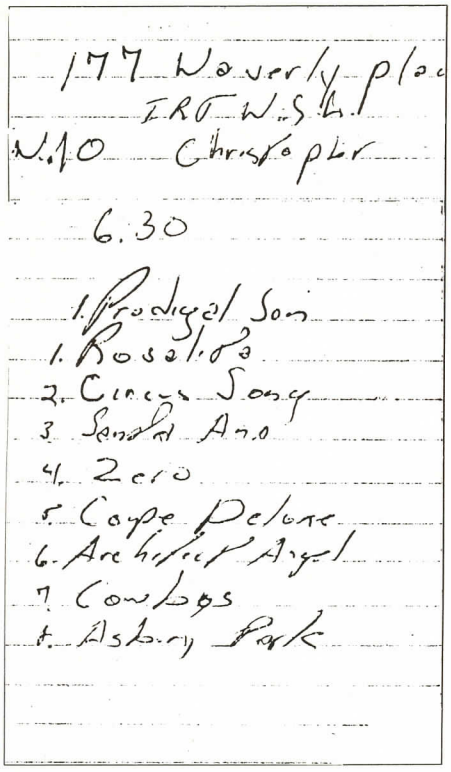
Can Dare win this case? According to several lawyers familair with the case, both sides have their merits. Laws in the United Kingdom have a tendency to protect the defendant slightly more than in the U.S., which is one reason residents of Great Britain are not quite as "sue-happy" as Americans.

The first step in halting an item you dispute the copyright of is getting a cease and desist order in place. Springsteen's lawyers managed to do that, even though it took them some time before they filed the case. Dare International argues that Sony and Bruce waited until the last minute to do as much harm as they could to Dare: They argue that if Bruce would have filed suit earlier in the process, Dare would not yet have committed as much money into the project. "Don't you think it's odd that they waited until the 14th of January," Dare asks?

After an early court date set a cease and desist in motion, the first real debate occured on Wednesday January 26, and the case took a surprising turn when it appeared that Springsteen's lawyers, in asking for an extension of the cease and desist order, argued that the *Prodigal Son* CD was "unprofessional" and would damage Bruce's reputation. Their argument wasn't just about sound quality or copyright during part of this session: Instead, they argued the material represented a standard below what Bruce Springsteen is known for and, regardless of the copyright issue, release of the material would damage Bruce's career. One can only presume that Springsteen's argument is based on seeing the titles in writing, rather than hearing the material first hand since by January 26, the actual album had yet to be played or presented in court.

This aspect of Springsteen's case suggests that perhaps Bruce's law team expects to mount an attack similar to the case brought against Swingin' Pig Records in 1990 by the Rolling Stones. Swingin' Pig issued a Rolling Stones bootleg almost immediately after the Stones' *Steel Wheels* tour ended and made the CD itself look like an official product, or so the Stones' lawyers argued. Since this was recent material it was not protected under the European laws that let a performance fall into the public domain after 20 years of time. The Stones argued that the material was unprofessional and below the standards the band would set.

In this case Swingin' Pig won as it was deemed that the material was not substandard. Normally an artist would sue under a copyright violation so it was unusual for the Stones to claim the performance was not up to their standards. Whether Springsteen's legal team will continue to press this issue remains to be seen and it's also unclear whether they would continue with this strategy if they actually heard the material on *Prodigal Son*. This is one of several reasons that some experts suggest that even if *Prodigal Son* is a legal release, it might only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1. Prodigal Son
1. Rosalie
2. Circus Song
3. Sandal Ano
4. Zero
5. Cape Deluxe
6. Architect Angel
7. Cowboys
8. Asbury Park

A list of songs from 1973 shows "Prodigal Son" at the top of Bruce's list

be a legal release for a small window of time: Nothing would stop Springsteen from suing again once he and his lawyers heard the actual material and they might take a different perspective on their suit.

BEATLES, BYRDS AND BANG MASTERS

While the *Prodigal Son* case is a first for Bruce Springsteen, issues of this sort are common within the record industry. The list of other superstar artists who have seen releases of "early years" material is more notable for who it doesn't include than who it does. As one of the first superstar groups, it's no surprise that the Beatles were one of the first groups to have early recordings come back to haunt them. Prior to being signed to a major label on their own, the band was hired to back up Tony Sheridan, an obscure singer, for a recording session in Hamburg, Germany. The band recorded eight tracks for what are now commonly called "the Sheridan tapes" or "Hamburg Tapes." This material was notable because Sheridan was absent on two of the recordings, making these songs unadulterated Beatles. Those tracks, "Ain't She Sweet" and "Cry For a Shadow," are of great historical importance to Beatles fans because they represent the very first Beatles recordings, even though John, Paul, and George (Ringo wasn't in the group yet) never meant them to see the light of day. The Sheridan songs were issued by Polydor originally and sold quite well at the time. Their historical importance grew as the Beatles reputation outpaced Tony Sheridan and eventually there were more Beatles fans than Sheridan fans. These pre-Vee-Jay, pre-EMI recordings have since been issued in more than a dozen different forms and by numerous labels.

Live recordings of the Beatles from Hamburg's Star Club in 1962 also have become notorious. The recordings originally surfaced in the early '70s and were offered to the Beatles and Apple Records for a sum of 5,000 pounds but the group was unwilling to pay that much for them. The tapes were eventually released by the Bellaphon label in Germany but when a label called Lingasong (with distribution by RCA) attempted to release them in Britain, the Beatles sued. The courts ruled that the recordings were of historical interest and that the Beatles did not own the copyright to the material. The British court also noted that the Beatles should have sued at an earlier date rather than waiting until the records had been released (perhaps a point of note in the *Prodigal Son* case in Britain).

Over the years the Sheridan recording sessions and the Star Club live recordings have been pressed by numerous legitimate record companies and have even seen some chart success. "I'd have to guess those recordings, in their various forms over the years, have sold millions," says Gillian G. Gaar, a Seattle journalist with an expertise in the Fab Four. You can find both Beatles releases today in most large record stores usually at a budget price.

Even Van Morrison, one of Springsteen's major influences, has been the subject of numerous re-packagings of his early recordings. Morrison originally signed with Bang Records and long after he became a superstar, recording for Warner Brothers and eventually Polygram, the Bang material was available in various forms on several specialty labels. CBS acquired the rights to the Bang material for compact disc and their title "Bang Masters" has become a popular budget release. In his excellent liner notes to the Sony CD, *Musician* magazine editor Bill Flanagan summed up the problem many artists have with early demos: "These are Van Morrison's first American recording sessions and his first solo recordings. Van probably never meant for these sessions to become an album, and yet this is the fourth album to be made from them." The same can be said for Bruce Springsteen: Clearly Springsteen did not mean for the *Prodigal Son* material to become an album.

SONY AND COLUMBIA'S PAST RECORD

Apart from the Van Morrison Bang CD, Sony has also produced other CDs of early demo material by artists originally signed to other labels. In 1992 Sony, of all labels, released a copy of the Beatles' "Live at the Star Club" recordings. The cover was slightly different than the original Lingasong release but the music itself—which has always been marginal at best—was no different than the earlier small label releases. The release generated a tremendous amount of bad publicity for Sony along with threats of possible action and eventually the label discontinued the title. Copies of the "Star Club" CD on the Sony label are now valuable collectibles in the Beatles field.

Columbia has also gone back and reacquired some early demos by their major artists and then reissued these albums on their labels. Some demos the Byrds cut in 1964 were marketed by the band's manager to Together Records which issued them on a release titled *Preflyte*. Because of questions about the rights to the name "The Byrds" within the U.S., the release wasn't credited to the Byrds anywhere on the package but instead listed the names of the band members. Together Records eventually folded and Columbia then went back and negotiated for the material and eventually released it officially on CD, this time properly credited to the Byrds

Billy Joel's career has mirrored Springsteen's in many ways including a long relationship with Columbia, a protracted legal battle with a former manager, and questions about rights to early material. Prior to hitting it big as a solo artist, Joel performed in a Long Island-based band called the Hassles who had only limited success. The group produced two records both of which have been out of print for years and are collector's items because of Joel's involvement. In 1992 EMI re-released the debut Hassles album for the first time on compact disc but within a week it had been recalled. Though no legal action was filed, insiders suggest Joel asked EMI to pull the CD and the label chose not to get into a legal battle with the Long Island singer. The few copies that did make it to the marketplace are now collector's items and command high prices.

"We'd like to put out half an EP, and if Sony wanted to put out a couple tracks of theirs, we could put out a mini-EP together."

Considering some of Joel's other problems with record labels, his actions don't come as much of a surprise. Joel had another early album involved in a copyright dispute, this time a solo record called *Cold*

Spring Harbor. It was originally issued by a small label that was a division of Gulf and Western Records. Unfortunately for Joel, and his fans, the record was mastered at the wrong speed so that the tempo of all the songs and the pitch of the vocals were off. It came as no surprise to anyone that the record sold very poorly and the label never bothered to repress the album with the error corrected. Joel, fed up with the music industry, moved to Los Angeles and began playing in bars, a period of his life he later wrote about on "Piano Man."

Joel's career eventually got on track when "Piano Man" became a hit single for Columbia. He also came to the notice of bootleggers, who then repressed *Cold Spring Harbor* as a counterfeit, without bothering to correct the mastering problem of the tape. Numerous counterfeits of this record exist, and even serious Joel collectors say telling them apart from the originals is difficult. In an ironic twist to the story of this now-legendary album, Columbia then re-released *Cold Spring Harbor* on vinyl and compact disc but this time with the mastering error corrected and the songs at the right speed.

IS A SETTLEMENT POSSIBLE?

Both the Byrds and the Billy Joel examples illustrate what some insiders predict may happen to the *Prodigal Son* material: Whether Dare International establishes a copyright claim to the material or not, Sony might one day own the material. Simply from an economy of scale it makes sense that the material would be worth more to the biggest record company in the world (Sony's market share last year outpaced even Warner Brothers) than to a small specialty label. Sony's distribution arm is huge and their ability to carry another item by Springsteen within their catalog of 11 other Springsteen titles means that the CD would reach a much larger audience through many more outlets and an international marketing effort. Though Springsteen is most identified as a U.S. artist, his recent albums have sold in larger numbers overseas than in North America. The growth markets for Springsteen in the '90s are Europe, South America and the Far East, markets that Sony is far better equipped to reach than Dare International.

For their part Dare International state that they never considered selling the rights for the *Prodigal Son* material to Sony, regardless of the business sense that might make. "A couple of people suggested we should do that," responded Gavin Dare. "There's an element of cheek in that." Dare also discounted suggestions that Sony might offer to settle with Dare International by buying out their stock and not releasing the title.

Other record industry observers wonder why Sony and Columbia didn't more aggressively pursue early Springsteen demos, particularly back during the mid-'80s when *Born in the USA* was such a hit. "If Bruce Springsteen didn't want this stuff coming out why didn't he just spend a little money and buy these tapes years ago from his former manager?" said Umphred. "Why wasn't Columbia after this stuff for 15 years?"

ANARCHY IN THE UK?

Not only does *Prodigal Son* raise questions of copyright law, it raises question of U.K. copyright law, which differs from the U.S. laws. The larger issue raised by *Prodigal Son* concerns the world market: In an age when communication is instantaneous through the "information highway" and distribution is overnight anywhere in the industrialized world, what laws and regulations have an effect in the world market-

"Sometimes Bruce sounds like he's chewing his socks anyway. On a bootleg live recording you don't even know what the hell he's singing. But these tapes are beautiful."

place? Even if *Prodigal Son* never comes out legally, an illegal release is already rumored in Italy, and because of present copyright laws that disc will most likely be legal in Germany, Luxembourg, all of Eastern Europe, much of the Middle East, Taiwan, and Australia.

So far Dare says no "official" copies of the *Prodigal Son* CD have leaked out. Dare recently attended the MIDEM convention, the largest music business event in the world, and sat in a booth with virtually nothing on the walls or tables: He has been legally constrained from continuing to promote his release until the court case is settled.

But whether official copies of the CD are ever released or not, in today's European record industry, an unauthorized release is almost certain. Tapes of many of the songs on *Prodigal Son* have already circulated within the Springsteen collector's circles after a radio station in Spain played much of the album on the air. A large U.K. radio station played one of the cuts on the air before Christmas, and some large record chains in London, including HMV, had reportedly played copies of the release in the store before there was a legal challenge to the CD. If Dare wins his case in court, any copies released within the European bootlegging community will be "counterfeits" of an official product (also called "pirates") and will have even less of a legal (and moral) stance. Gavin Dare says any tapes that might have leaked out will be greatly inferior to the quality of the actual CD release he has planned and he says he's unaware of any complete tapes leaking out yet.

One of Dare's best hopes is that this conflict between the U.S. and England legal systems will turn out in his favor. "It's not necessarily a case over in England that he who has the most money wins," said one British legal expert about the case. "In Britian, Bruce could get a judge who might not have ever heard of him and might not take kindly to the idea of an American trying to stop a British firm from doing business. The eclecticism of British judges can't be understated. There may be some bit of chauvinism here."

The issue is complicated by the fact that contracts being called into question are more than 20 years old and are from an era when the music industry wasn't entirely run by lawyers. "You're dealing with an old American contract being questioned in an English court," the British counsel continued. "You could argue that the chain of command here is very indirect."

Even the way a trial is conducted in Britain differs from the U.S. legal system: Rather than a single attorney, in England a client hires both a solicitor, who prepares the case, and a barrister, who argues your case in front of a judge. The barrister wears a white wig and generally only handles the actual arguing of the case in front of the judge from statements prepared by the solicitor. Dare's solicitors are well known in the British legal system. "Are you familiar with the late Robert Maxwell?," Gavin Dare boasts. "This is the guy who took him down."

Will Dare's lawyers take down Bruce Springsteen? Will Dare settle? Who's wearing the white wigs in this case? Will *Prodigal Son* ever see the light of day? The court case will answer most of these questions whenever it is heard and settled. And in the meantime, a "lost" Bruce Springsteen album remains unheard, at this moment nothing more than a historical footnote to a history-making career.

On Feb. 28 the case was further delayed; a full trial is expected this spring.

Part two: What are publishing rights?; who is Jimmy Cretecos?; when is an outtake an alternative track?; comments from the E Street Band; what is Mike Appel's role in this?; and is there a boxed set at the end of this tunnel? All this and more in the next issue.

ON DISC

More *In Concert* tracks released

"Streets of Philly" on vinyl 45, CD5

The *Philadelphia* soundtrack was not the only thing given a much-needed shot in the arm by "Streets of Philadelphia." The collecting scene, at a standstill since the tour's end and waiting for *Prodigal Son* to emerge from legal limbo, has finally seen a burst of activity and even a new 45.

The new track, produced by Springsteen and Chuck Plotkin, was first available only on the *Philadelphia* soundtrack, released on Epic Soundtrax. The general consensus from critics has been that Springsteen's contribution provides the album with its primary strength; those not wanting to purchase the entire soundtrack for just one song now have plenty of other options, and collectors have more to pursue.

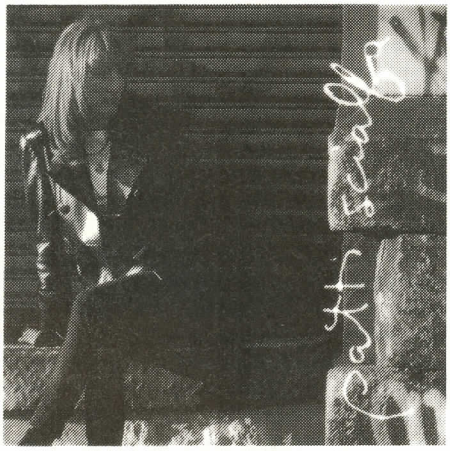
There have since been at least four variations of official CD5s containing the song, and all, surprisingly, are on the Columbia label. Bruce's label began their push of "Streets" with a promotional single, containing the one track only, with color picture sleeve (the Neal Preston shot that subsequently showed up on all the "Streets" picture sleeves) and printed lyrics.

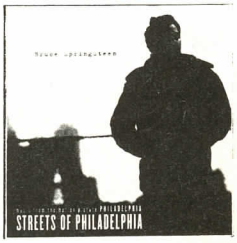
Europe had to wait more than a month for the *Philadelphia* soundtrack to be released after it was sold in the United States, but the first commercial CD5 for "Streets of Philadelphia" was issued there. An Austrian 4-track "Streets of Philadelphia" CD saw release in early February, which in addition to the title track contained three songs from the MTV Plugged performance: "If I Should Fall Behind," "Growin' Up" and "The Big Muddy." While this version of "If I Should Fall Behind" was previously available on last year's *In Concert/MTV Plugged* CD, the other two tracks have previously been available on video only. This CD5 marked their first appearance on compact disc. "Growin' Up" was a particular favorite from this performance, and many fans were disappointed when the song did not appear on *In Concert*. Oddly, there is no written indication on the sleeve that the tracks other than "Streets" are live recordings at all, let alone from what performance.

A few weeks later, two different CD5s for the song appeared in the U.S. "Streets of Philadelphia" plus the live version of "If I Should Fall Behind" was issued in a cardboard sleeve as a CD single, and a cassette single also appeared with these two tracks. A U.S. "Streets of Philadelphia" 4-track in a plastic jewel box was marketed as a CD-Maxi. This CD included "If I Should Fall Behind" and "Growin' Up," as on the European release, but substitutes "Light of Day" for "The Big Muddy." "Growin' Up" was identified as "Growing Up" on the sleeve, at least on initial pressings. While two of the three live tracks were previously available on the *In Concert/MTV Plugged* compact disc, this CD-Maxi marked the first official U.S. release of all three tracks.

Additionally, Columbia will be pressing "Streets of Philadelphia" on 7 inch vinyl, with "If I Should Fall Behind" (live) as the b-side. The 45 will be issued not only in the U.K., but in the U.S. as well. According to reports, the record in the U.K. will have a picture sleeve while the U.S. version will not.

February also saw the release of *All Men are Brothers: A Tribute to Curtis Mayfield*. The tribute album on the Warner Brothers label includes Springsteen's cover of Mayfield's "Gypsy Woman." Springsteen added Mayfield's "It's Alright" at the end of the 1993 tour, so it was no surprise when Bruce was announced in late 1993 as one of the artists contributing to the album. The song itself, though, may surprise some fans. "Gypsy Woman" marks a dramatically different approach to Springsteen's normal minimalistic production. When the track was debuted on rock radio in early February there were indications it might even be considered as a single, but there were no definite plans as of press time.





Recent compact discs include the "Streets of Philadelphia" CD5s in various configurations (above); Patti Scialfa's promotional CD5 with extra live tracks (left).

For fans of Mrs. S., there have been several more promotional CD5s from Patti Scialfa's *Rumble Doll*. A U.S. promotional single for "As Long As I (Can Be With You)," included the radio edit version of that title track, as well as the LP version of "Spanish Dancer." The main attraction, however, was the inclusion of "Line of Faith," a non-LP B-side (previously the B-side to the "As Long" single in Europe). Another promo single was a four-track "Lucky Girl" CD5 which contained the studio version of that song and three live tracks as well as a fantastic picture sleeve. "Come Tomorrow," "Love's Glory," and "Baby Don't," were taken from Scialfa's August 28 performance at the Fox Theater in Boulder, Colorado, and make this rare disc well worth tracking down. Scialfa was backed at that show by Mike Campbell, Soozie Tyrell, Lisa Lowell, and Mark Goldenberg.

Risky Business, a division of Columbia Records and Sony Music, recently put together a compiliation titled *Blood, Sweat, and Beers... Best of the Bar Bands*. You wouldn't necessarily know it by the title or even the cover, but a glance at the track listing quickly reveals a Boss-inspired compilation. As the liner notes inside clearly state, Bruce Springsteen's "inspiration as a singer, songwriter, arranger, producer, and celestial spirit animates this collection." Of the twelve tracks collected, four of them are Springsteen-penned: "Savin' Up" by Clarence Clemons, "Trapped Again" by Southside Johnny and the Asbury Jukes, Allan Rich's rendition of "Fever for the Girl," and "This Little Girl" by Gary U.S. Bonds. The remaining eight tracks are by other artists with Springsteen ties (or at least cut from the same cloth) including John Cafferty, Nils Lofgren, John Eddie, and Joe Grushecky. There's more good news for collectors who may want this hard-to-find material on compact disc but don't want to pay a steep price— Risky Business discs are part of the "Best Value" line, and retail for less than average CDs. Sony has issued several other collections on the Risky Business label, including *Double Knit Dance Hits* and *Songs of Peacemakers, Protesters and Potheads*.

Nils Lofgren's new project is a soundtrack album called *everybreath*, conceived for the Showtime cable network motion picture. All of the music is written, arranged, produced and performed by Lofgren, who shares songwriting credits for "Take Me Home," with his wife. Three of the fourteen songs on the disc have Nils on lead vocals, while Bonnie Sheridan and Washington D.C. R&B singer Tom Lepson guest on lead vocals on the other tracks.

ON COLLECTING

By Jeff McDermott and Lynn Elder

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real ripoffs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally being found in legitimate releases.

•Satan's Jewel Crown
(Kiss The Stone, 4 CDs)
Packaging: 6
Sound Quality: 8
Performance: 9

•Meadowlands Night
(Crystal Cat, 3 CDs)
Packaging: 7
Sound Quality: 9
Performance: 9

Both *Satan's Jewel Crown* and *Meadowlands Night* document the same performance: Bruce's June 24, 1993 New Jersey homecoming, considered by many to be the finest show of the 1992-93 tour. In fact, both packages are derived from the same source recording, but there are differences. *Meadowlands Night* is directly from the master tape, whereas *Satan's Jewel Crown* is supposedly an analog copy one or two generations down the line from the master. Quality remastering has improved that copy, and while *Meadowland's* sound might be slightly better, giving that set the edge, the difference is very subtle and probably a matter of personal preference.

The details of this amazing show have been covered elsewhere, so what's left to differentiate the sets is their packaging. *Satan's Jewel Crown* is the model of recent CD box sets. It's loaded with appropriate-era color photos gracing each jewel box, while the CDs themselves are picture discs. It even includes a fold-out color poster. Some collectors

really like these type of packages, but to my mind, a dozen or so mediocre color photos slapped on a box is more of a waste of space than anything else. *Meadowlands Night* is housed in a triple-jewel box, with a curious metallic cover. It's more stripped down than *Satan's Jewel Crown*, but like other Crystal Cat releases, its packaging is very specific to the show contained within. In the final analysis, if you're only going to buy one title to cover the end of the '93 tour, *Satan's Jewel Crown* may be the choice because of its fourth disc of bonus tracks from the New York City show two nights later. But for the serious collector, *Meadowlands Night* is the more authentic document of one of Springsteen's truly great nights.

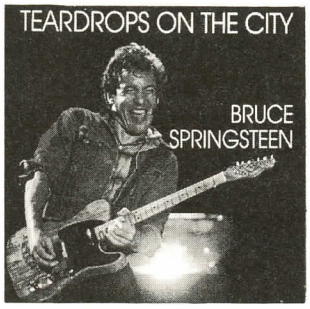
•New York City Night
(Crystal Cat, 3 CDs)
Packaging: 8
Sound Quality: 9
Performance: 9

Crystal Cat scores again with *New York Night*, easily the nicest package yet to come from the label. Like its predecessors, the source is an excellent digital audience recording, this time of the final 1993 tour performance: the Kristen Ann Carr benefit concert at Madison Square Garden, June 26. It's the infamous "Terence Trent D'Arby Gets Booed, Bruce Gets Pissed" show, the details of which can be found in the last *Backstreets*. In retrospect, this performance probably hasn't gotten its due. The guest performances, including D'Arby's, are uniformly excellent, and clearly it was a show Springsteen wanted very much to succeed. Even after the booing incident, Bruce was not in the the best humor, but he played with a great deal of fire.

What really shines on *New York Night* is the packaging, with its striking cover photo, gold foil cover type, and an excellent enclosed booklet which reprints portions of the small program given out at the show, along with reviews of the show and appropriate photographs. In terms of both music and packaging, *New York Night* is an authentic document of an inspired, if misunderstood, evening by Bruce and his friends.

•Teardrops On the City
(No label given, 3 CDs)
Packaging: 6
Sound Quality: 7
Performance: 10

There is no question that the original *Teardrops On the City* vinyl bootleg was one of the best ever. The second night of Bruce's May 1981 Stockholm stand (the first night was captured on *Follow That Dream*) was something special. In



terms of packaging, *Teardrops On the City* offered unrivaled graphics and excellent sound quality for a bootleg derived from an audience tape. Strangely, the original recording of the show has never circulated among collectors, which is why the *Teardrops* CD is taken straight off of a vinyl copy. It's done well, as is the packaging which also recreates the original LP art. But it's a shame that the original tape wasn't used and the standard set up by the vinyl release wasn't kept. Remarkably, the sound does hold up well considering the circumstances, and there are some amazing songs here, like the sparse arrangements of "The Price You Pay" and "Factory," and the powerful Fogerty covers "Run Through the Jungle" and "Who'll Stop the Rain." An interesting footnote: The CD issue of *Teardrops On the City* generally sells for around $70 like any other triple disc set; the original vinyl initially sold for over $100. Though having this material on the CD format does offer added convenience, if you own the vinyl LP you'd be better served by pulling that one down from the shelf and remember what a great show it captured.

• From Small Things
(Kiss The Stone)
Packaging: 5
Sound Quality: 5
Performance: 6

Don't dismiss *From Small Things* too quickly. This *Tunnel of Love* tour rehearsal may not be something you'll want to listen to every day and the sound quality is admittedly rough. But the CD is historically important. For one, you get to hear songs like "From Small Things" and "For You" which were rehearsed but not played on the *Tunnel of Love Express* tour. More importantly, you get the only recorded full band performances of "When You're Alone" and "Valentine's Day," the latter augmented interestingly by the horn section. Like any rehearsal, it is boring in stretches, but the exclusive performances give the disc some merit. This is one instance though where a tape of this performance (available for only a couple of bucks and a trading friend) might serve most collectors better.

•Covers Story Vol. One 1973-78
(Tintangel, 3 CDs)
Packaging: 7
Sound Quality: 5-9
Performance: 8

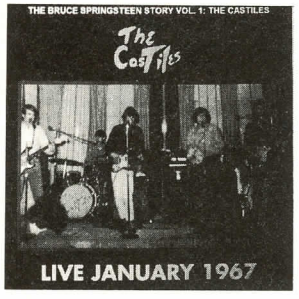
Here's a good idea: Collect three CDs worth of classic Springsteen cover versions from the early part of his career. That's exactly what *Covers Story* does in a handsome three CD box set. The problem is that anyone who has even a modest Bruce bootleg CD collection already has this stuff. It's drawn from the best known boot discs (largely from the Great Dane catalog), with little or no unusual or previously unbooted songs to be had. The booklet suffers from the same problem. It's well designed, and loaded with pictures, but you've seen them all

before in books (many are taken from the *Backstreets, Springsteen: The Man and His Music* book), magazines, and other bootlegs.

All the classic covers are here—"Summertime Blues," "High School Confidential," "I Want You," etc.—but unless you own little else and don't plan to broaden your collection, what you're basically paying for here is a new sequence of songs you already own. One added note about this particular title that's unique to this CD: one of the planners is so proud of this set that actually uses his own name on it. The "producer" is well known as the single biggest collector of bootleg CDs in the world and though his collection is a virtual Library of Congress of bootlegging, one wonders if this is trend of things to come in the European record industry.

•The Bruce Springsteen Story Vol. 1: The Castiles
(E Street Records)
Packaging: 6
Sound Quality: 5
Performance: 8

This CD is a piece of history and even though the sound quality (and at times the performance) leaves something to be desired, it's worth owning as your own personal time capsule. Recorded live at the Left Foot Club in St. Peters Church, in Freehold, New Jersey, Jan. 1967, this captures one of Bruce's early bands in all their glory. Bruce



does vocals on a couple of songs including covers of "Purple Haze" and an incomplete snippet of "Get Outta My Life." Other songs you might recognize include "Hold On, I'm Coming" and "You Can't Judge a Book By Looking at its Cover," the latter opening with Bruce on harmonica. The sound quality is the main drawback and is marked with screeches and drop-outs. But you should be able to put up with that considering that this tape has never circulated in common circles and that it survived more than 25 years is a sign of something.

• The Teenage Werewolf
(Silver Rarities, 3 CDs)
Packaging: 7
Sound Quality: 9
Performance: 10

This is the long-awaited improved version of the August 9, 1978 show at the Agora in Cleveland, Ohio. The first CD issue of the show (*Agora Club* on Tunnel Records) was poorly mastered and was missing songs. The entire show is here, and in very impressive quality. Rather than using a tape of the FM broadcast, *Teenage Werewolf* is supposedly mastered from a soundboard tape

that was mixed down for Springsteen in late 1978 for future rebroadcasts. Outstanding stereo separation on the recording would appear to give this story some credence and the sound is much better than previously circulated. Four bonus tracks from Berkeley 1978 are included on the end of disc three. The quality on these tracks is not up to the standard set by the rest of the CDs, but one of the songs is a version of "The Promise" that's to die for.

• Heart & Soul
(E Street Records, 3 CDs)
Packaging: 6
Sound Quality: 8
Performance: 9

Finally, another quality piece from the 1980 portion of *The River* to compliment Great Dane's *In the Midnight Hour*. *Heart & Soul* is taken from a soundboard recording of Bruce's November 5 performance in Tempe, Arizona. The show was the first one Springsteen performed after the election of Ronald Reagan and it was one of his most fervent performances ever. The tape has been in collector's circles for

more than a decade in acceptable quality, but turns up here much improved. The sound is still on the hissy side and a little uneven, but very listenable.

The show is classic early *River* tour, loaded with dark moments including the trio of "Stolen Car," "Wreck on the Highway," and a fabulous "Point Blank." Also notable are the intros to "Here She Comes" into "I Wanna Marry You" and "No Money Down" into "Cadillac Ranch." Like the previous E Street label release, *Ramblin' Gamblin' Man*, *Heart & Soul* comes packaged in a wooden box. Some collectors find such unusual packages highly desirable: I find them unnecessarily difficult to use. Stick to jewel boxes, folks.

•Acoustic Tales
(Swingin' Pig, 2 CDs)
Sound Quality: 8
Performance: 10

This double CD set is the best sounding release yet of the incredible Christic shows. The packaging, however, is a complete waste. Neither CD even has a cover and both are housed in a completely unnecessary box with no liner notes, or for that matter, cover art, except some type on a wood-grain background. This set represents a new low in packaging, particularly from a large label like Swingin' Pig.

The other glaring problem is the omission of "The Wish" when complete encores of both nights are intact. It's hard to understand why this great song didn't make it here since there are good quality tapes of the song out there. *Acoustic Tales* is not the final word on the Christic Shows, but it is recommended for its sound quality. Don't bother replacing your existing Christic boots with it, but if you held off buying one, this set offers the best sound to date. Use the report in *Backstreets #36* in lieu of liner notes.

CD BRIEFS

(scale of five stars)

★★★ 12 Years Later He's Still the Boss
(Red Line On Tour, 3 CDs)
Packaging: 8
Sound Quality: 7
Performance: 7
April 7, Zurich, probably wasn't the best show on the 1993 tour. Along with the excellent three song acoustic set, you get one of the lamest "Born to Run" versions ever put on tape and a tired band throughout.

★★★ *Spend the Night with the Ronettes* • The E Street Band and Southside Johnny
Packaging: 6
Sound Quality: 7
Performance: 6
Thirteen tracks from live and studio sources 1976-1992. Quality varies from good to excellent. A Ronnie Spector item more than anything else.

★★★ *The Unplanned Gig*
(Flashback)
Packaging: 4
Sound Quality: 8
Performance: 7
Half great, half good. The first six tracks are from the bar gig in Lancaster, PA in the summer of '84 from an excellent soundboard tape. The rest is rehashed material from the 9/21/78 Passaic show (released previously on *The Boss's Birthday Party*).

★★★ *Everybody Needs Somebody to Love*
(Midnight Beat, 3 CDs)
Packaging: 7
Sound Quality: 5
Performance: 7
Contains the 3/31/93 Glasgow show in fairly good quality, but with lots of audience noise. Also contains a few bonus tracks including "Glory Days" with Jon Bon Jovi.

★ *Plugged: The Rehearsals*
(Kiss The Stone)
Packaging: 7
Sound Quality: 8
Performance: 4
Why bother? Aside from "Book of Dreams," which can't be found on any official release of the show, there is no reason for this CD to exist.

About Backstreets Magazine

Backstreets is a quarterly magazine that covers the music of Bruce Springsteen and other Jersey Shore performers. The magazine began in 1980 and over the years has covered Bruce Springsteen's recordings and performances more extensively than any other publication in the world.

Backstreets appears generally every three or four months though the actual publication date is affected by breaking news, tour coverage and the occasional special issue. Each issue of the magazine is progressively numbered. Subscribers can tell how many issues remain on their current subscription by looking at the number that appears above their name on their mailing label. If that number (it follows an "X") is the same number as the latest issue, your subscription has expired.

Unlike most larger, consumer magazines, *Backstreets* does not have the resources to continually bombard subscribers with renewal mailings so we appreciate our subscribers taking note of their expiration date and renewing when appropriate. You can renew your subscription at any time, and your prompt and early renewal is a great aid to us. Since *Backstreets* carries very little paid advertising, subscription revenue and sales of back issues and books are the only real income the magazine has so by subscribing or renewing you help us with this admittedly modest effort and showing your support.

Backstreets is available on a limited number of select newstands around the nation, though newstand availability is not something you can count on in most areas. If you're interested in the magazine, we highly recommend that you consider subscribing since subscribers are offered numerous benefits (see Hotline section below), in addition to the convenience of getting *Backstreets* hot off the press and at a discount from the cover price.

Stores interested in carrying *Backstreets* can contact our office: Though the magazine's audience is select, the sell-through percentage is extremely high and the magazine is offered to distributors on a guaranteed full return basis. *Backstreets* is also handled by a number of independent distributors including Ingram, IPD and Performance Records.

Subscription rates for *Backstreets* are $15 a year in the US and Canada (all prices are in US dollars); $25 for two years; and $32 for three years (the best value with a savings of $13). Rates for overseas subscriptions are $20 per year (again in US funds), or $35 for a two year subscription. You can enter a new subscription or renew your current subscription by writing to Subscriber Services, *Backstreets*, PO Box 51225, Seattle, WA 98115.

If you have a credit card you can FAX your order to us by calling (206) 728-8827. If you'd like to charge a subscription and don't have a FAX you can call our office at (206) 728-7603. Our office is open Monday thru Friday, from around 10 a.m. until 5 p.m., Pacific Time. Our phones are for orders and subscriptions only: Obviously we can't be working if we're answering questions about album releases or ticket sales. Please call our Hotline to be updated on all the latest news.

The Backstreets Hotline

To keep our subscribers updated with the current information during the time between issues, *Backstreets* provides a 24 hour a day information phone message, called the *Backstreets* Hotline. The Hotline is updated at least every week and contains all the latest available information on album releases, tour dates and appearances. There is no charge at present for the Hotline, though callers will pay the normal long distance charges if you are out of our calling area. The line gets hundreds of calls each week so calling at off hours is the best way to access it.

The phone number to the *Backstreets* Hotline is unlisted and unpublished since because of the high volume of calls the service can only be provided to current subscribers of the magazine. To assure that the service is only made available to those subscribers, the number to the Hotline is printed on the mailing sheet that goes to subscribers with each issue. We do change the number frequently to insure that the service is only accessed by those who are current subscribers (the number does occasionally get passed around by fans and even has been announced on the radio which causes the lines to be overloaded with non-subscribers who don't help support the service). If you're unsure of the present number for the Hotline and you are a current subscriber drop us an SASE, and we'll send it to you.

SuperSubs

Partially because of the demands of the Hotline, *Backstreets* also has a SuperSub program for those hardcore fans who also serve as the supporting members of our magazine. SuperSubs get an entire package of subscriber services in addition to their normal subscription and they are sent a special SuperSub-only Hotline number. SuperSub benefits include receiving the magazine sent first class, a special edition SuperSub t-shirt, a free classified ad in each issue, and a first class subscription to all Backstreet Records catalogs. Information on a SuperSub membership can be found on the inside back page.

Love letters, hate mail, etc.

Backstreets is very much a forum for the ideas and input of the many subscribers who contribute to the effort each issue. Letters to the editor are always welcome and we read them all and publish as many as space permits. Clips and xeroxes of news items sent in by subscribers are essential in helping us keep the magazine and hotline informative. Due to the number of inquiries we receive we cannot always answer every letter but we do respond to all who send in a SASE with their inquiry.

Backissues and past glories

Backstreets is the longest running Springsteen fanzine and it has been in business for over 11 years. The total number of pages we've published over the years represents the single largest chunk of Bruce Springsteen information ever compiled under one roof. Though many of the earliest issues are sold out and command high prices on the collector's market, a number of back issues are still available at reasonable prices until supplies are deleted. You'll find an order form in this issue of back issues still available or call our office.

In late 1989 a collection of some of the best articles from the magazine was published in the hardback book, *Backstreets, Springsteen: The Man and His Music* from Harmony Books. This 224 page book collects some of the best from past issues of *Backstreets* and also includes an extensive discography and a complete listing of all concerts Bruce Springsteen has ever performed. The book contains over 150 photographs of Springsteen, many in full color, and most have never been published before. *Record Collector* magazine described the book as "Wonderful, the best possible buy for the Springsteen convert," while the *Asbury Park Press* called the selection of photos "brilliant." The book is available in finer bookstores or by mail by calling *Backstreets* Orderline at (206) 728-7603.

Backstreet Records Catalog

Backstreets also has a separate division called Backstreet Records that publishes a mail order catalog of official and authorized Bruce Springsteen merchandise. Backstreet Records carries numerous books and fanzines about Bruce Springsteen and other related artists. You'll find information on getting the catalog mailing regularly on the inside back cover or you can write Backstreet Records at PO Box 51219, Seattle, WA 98115.

CLASSIFIEDS

PERSONALS

JENNIFER: LOOKING FOR A LITTLE BIT OF GOD'S mercy, I found living proof — 3/5/94 — Love, Pete.

VALERIE— BECAUSE THE NIGHT BELONGS TO lovers, I will wait until spring, or maybe even forever, for my champagne on ice. Bruce.

THANKS TO ALL THOSE WHO RESPONDED TO MY ad in #42. I appreciate it very much. Keep rockin' all over the world! Mike, St. Paul.

LOOKING FOR A SINGLE FEMALE BRUCER ON Long Island, 18-26. Call Jason, 234-1952. Never do this kind of thing!!

MAJIC— SHOW A LITTLE FAITH. YOUR DREAMS *are* coming true. I believe in you. Remember, it ain't no sin to be glad you're alive! A woman you call your friend. P.S. Love is real. I'll wait for you.

BRUCE FAN FROM HAWAII WANTS BRUCE FAN from Ireland, 25 to 35, male or female. Write: Jeff Mahon, 203 Akeke, Lahaina, Hawaii 96761.

TORONTO BRUCE TRAMPS SEEK OTHER BRUCE tramps for pen pals and trading. Contact BT, 394 Chieftan Circle, Mississauga, Ontario L4Z-3A4.

MARIA— I'LL ALWAYS BE IN LUCKY TOWN WITH your Human Touch. Love, Dan.

HAPPY BIRTHDAY CHARLENE! I LOVE YOU because you are the one. LNB.

MARK MERRILLES FROM SAN DIEGO, LOST contact with you, give me a call. Jeff, 808-661-4388.

ALBABE: ALL IS FORGIVEN. PHONE HOME. Suebabe.

JOHN: ONE SOFT INFESTED SUMMER WE BECAME friends, trying in vain to breathe the fire we were born in. Blame it on the lies that killed us, blame it on the truth that ran us down. Peace, love, and for better days, Lori.

WANTED

LOOKING FOR COMPLETE VIDEOS OF 5/9 AND 5/10/88 Bloomington, MN and 10/31/92 Target Center shows, also Tunnel of Love Tour jacket, XL. Write or call. Mike, 2078 Princeton Ave., St. Paul, MN 55105-1117. (612) 699-1177.

LOOKING FOR LIVE TAPES: COUNTING CROWS, Replacements, Westerberg, Nancy Griffith, Will T. Massey, Del Amitri. Joe Schwind, 110 Birch St. #C2, Falls Church, VA 22046.

LOOKING FOR ANY PHOTOS TAKEN 6/24/93, backstage, before the concert when Bruce appeared for just a minute. KPM, P.O. Box 2096, Brick, NJ 08723.

LET'S TRADE HIGH QUALITY BRUCE TAPES. YOUR list gets mine. Or will trade for blanks. David Kilgariff, 47 Whitehall Ct., Belle Mead, NJ 08502.

DESPERATELY WANTED: NEED VIDEO AND/OR photos of Nov. 5, 1992 Toronto show, had front row center seats. Patti Carter, 1294 Bathurst St., Peterborough, Ontario CANADA K9H 6X9.

RATES

CLASSIFIED RATES: RATES ARE $1 A WORD with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tape trades. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents a word, 10 word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. *Backstreets* assumes no responsibility for any advertising in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115, fax (206) 728-8827 or call us at (206) 728-7603 to charge your ad. April 15 is the deadline for ads to run in issue #46.

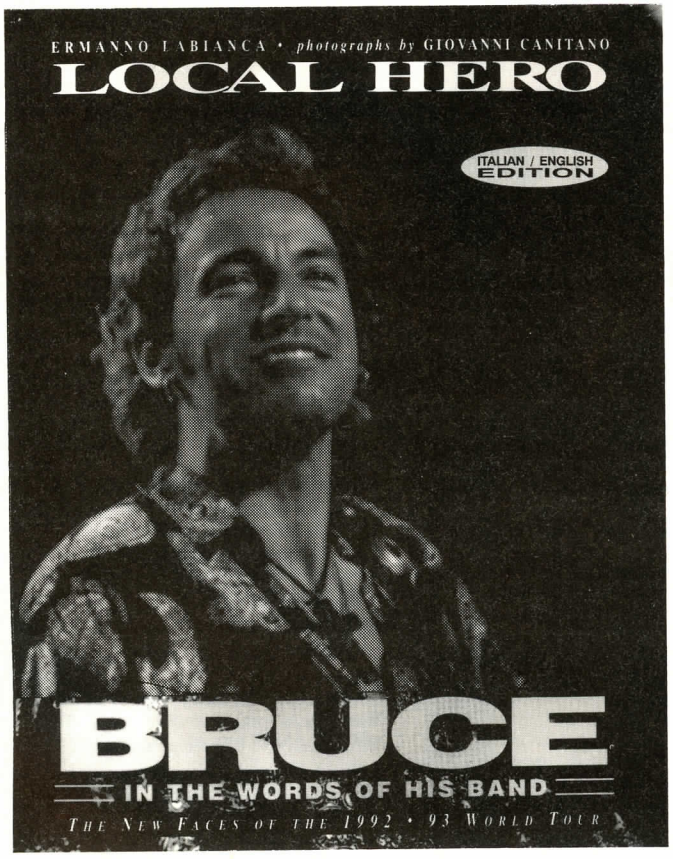
LET'S TRADE DAT MASTER CLONES FOR DAT master clones. Tom Harry Jr., 10620 Liberty Rd., Randallstown, MD 21133.

SETTLE FOR LOVE? JOE ELY COLLECTOR LOOK- ing to trade in US and overseas. Have Texas size audio/video Ely list. Send to: Texas Rocker, 7607 Fort Hunt Rd., Alexandria VA 22308. FAX: 703-660-5951.

LOTS OF LIVE BRUCE FOR TRADE. AUDIO AND video. Many other artists too. Your list gets mine. John, 101-2871 Richmond Rd., Ottawa, Ontario, K2B 8H5 CANADA.

BEGINNING COLLECTOR LOOKING FOR HIGH quality audio & video, will trade blanks. Please send lists to: JMS, 1194 Cornell Ave., Binghamton NY 13901

SERIOUS BRUCE FAN NEEDING HELP IN GETTING audio/video collection started. Mark Jewell, 6444 Ducketts Ln., Baltimore, MD 21227.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LOCAL HERO
ITALIAN / ENGLISH EDITION
BRUCE
IN THE WORDS OF HIS BAND
THE NEW FACES OF THE 1992 • 93 WORLD TOUR

Follow That Dream presents

LOCAL HERO: BRUCE SPRINGSTEEN IN THE WORDS OF HIS BAND

The New Faces of the 1992-'93 World Tour

Through exclusive interviews, the new band members tell their stories, giving a glimpse into Springsteen's creative process and where his music is headed in the '90s. Author Ermanno Labianca and photographer Giovanni Canitano met, interviewed, and photographed all of the band members, matching their intimate portraits and stories with a collection of striking images of Springsteen on stage over the past decades. With 200 color pages and stunning photographs, LOCAL HERO is the first examination of the new Springsteen and the men and women he assembled to tour the world. Due to the small press run, supply is extremely limited. Text printed in both English and Italian. Available in the U.S. for **$45** plus $5 shipping; Canadian customers please add $7 shipping per book; overseas customers please write to reserve or send credit card information to:

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If you're planning a move, please attach your mailing label here (or attach old address) then print new address at the bottom. Send early to ensure continuous service.

Be sure to complete this section in addition to any of the sections above. Please print.

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Address _____
City _____ State _____ Zip _____

Total Order $_____ ☐ Payment enclosed
(All Canadian and overseas orders must be paid with US funds)
☐ Bill my charge card. ☐ VISA ☐ Mastercard ☐ Eurocard
Card number _____ Expiration date _____
Signature _____
(Charge numbers must have either 13 or 16 digits)

WINTER 1994

LOTS OF BRUCE AUDIO TO TRADE. WILL ALSO trade for blanks. Your list gets mine. Dave Sureck, 4038 Buxton Rd., South Euclid OH 44121.

BEGINNING COLLECTOR SEEKS HIGH QUALITY audio & video, will trade blanks. Steven Burns, 4101 124th Ave SE Apt. 1202, Bellevue WA 98006.

AUDIO OR VIDEO: CHRISTIC, BASIE, CHEVY Deluxe, NYC 5/22/88, River outtakes, '93 Benefits. Allan (416) 445-4182.

BRUCE VIDEOTAPES TO TRADE. YOUR LIST gets mine. I can convert to NTSC system. Also interested in U2, Stones, Dylan, Mellencamp, Southside. Andrea Tedeschi, Via Grigna 22, 20025 Legmano (MI) ITALY.

FOR SALE

HUGE CATALOG OF SPRINGSTEEN CDS, VINYL, and video. Best prices and service. Write to: Ten Mile Music, 13722 Nicollet Ave. S #135, Burnsville, MN 55337.

FOR SALE: AUTOGRAPHED SPRINGSTEEN albums. Contact Nick or Kin Harris, PO Box 643, Maysville, OK 73057. (405) 867-5309.

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A Tribute to Curtis Mayfield Includes Springsteen's newest studio recording, "Gypsy Woman," plus Mayfield songs by 16 other artists.....$15

***Philadelphia* soundtrack** with Bruce's "Streets," also Neil Young, Peter Gabriel, others.....$15

"Streets of Philadelphia" 4-track IMPORT includes three live tracks from ~~Un~~plugged, two of them never before on CD: "Growin' Up" and "The Big Muddy." Also "If I Should Fall Behind".....$15

"Streets of Philadelphia" 4-track US As above, but with "Light of Day" from ~~Un~~plugged in place of "The Big Muddy".....$6.50

In Concert: MTV ~~Un~~plugged Released in Europe only and now out of print, this official Sony CD has 13 live tracks, including "Atlantic City".....$25

Born to Run Mastersound CD Corrected and re-released by Sony, truly stunning sound from Super Bit Mapping technology. Gold CD....$32.50

Chimes of Freedom Canada CD5. Features live tracks from 1988: "Be True," "Tougher Than the Rest," "Chimes," and the acoustic "Born to Run," on a 5-inch CD with jewel box. Out of print.....$18

Lucky Town UK CD5. Includes LP version, also "Lucky Town" (live) and "Human Touch" (live) from ~~Un~~plugged. White PS, photo of Bruce from ~~Un~~plugged, cool red tye.....$15

If I Should Fall Behind Holland CD5. Features the great title track both live and studio, plus studio tracks "One Step Up," and "Meeting Across the River." Incredible off-stage cover shot.....$10

57 Channels UK REMIX CD5. Includes the original track plus three Little Steven mixes.....$5

Live Collection Vol. 1 Japan CD5. Four tracks, with two non-LP B-sides, live versions of "Incident on 57th Street" and "For You." Out of print!..$32.50

Blood, Sweat and Beers: Best of the Bar Bands This fantastic compilation collects Springsteen-related artists and captures the sound of the shore. Includes tracks from Nils, Southside, Joe Grushecky, John Eddie, and more.....$13

Rarities on Compact Disc Vol. 15 '93 Promo 23 track sampler, compiling rare tracks on CD. Features Springsteen's "Viva Las Vegas.".....$25

Gold Disc Sampler 19 cut promo CD sampler featuring "Born to Run." Also: Eagles, Bob Seger, Boston, Dire Straits, Beatles.....$10

"Burce" Springsteen Greatest Hits Japan CD3. Four-track long out of print single with spelling error on both disc and sleeve. Rare.....$30

Harry Chapin Tribute CD Includes Bruce's rendition of "Remember When the Music.".....$16

USA for Africa: We are the World "Trapped" live on CD: recorded at Meadowlands, 8/5/84.....$18

Sun City Finally on CD with brand new liner notes from Little Steven and a bonus track. With Bruce, Bono, Gabriel, Dylan, Townshend, Raitt, etc...$17

For Our Children Disney benefit for children with AIDS, includes Bruce's "Chicken Lips...".....$15

John Prine: The Missing Years With Bruce on "Take a Look at My Heart.".....$15

Southside Johnny: All I Want is Everything: Best of 1979-1991 (Rhino) Liner notes written by Southside, "Walk Away Renee," "Trash It Up," plus 16 others. Great live cover photos.....$16

The Best of Southside Johnny and the Asbury Jukes (Epic/Legacy) 19 tracks: four live, all remastered. No overlap with Rhino collection!.....$18

Southside Johnny: Better Days Topped our readers poll for "Favorite Album"! Includes Bruce-penned "All the Way Home.".....$15

Southside Johnny: Hearts of Stone 3 Springsteen originals, 7 Van Zandt.....$12

Southside Johnny: Reach Up and Touch the Sky Great live album from 1981 now on CD.....$12

Little Steven: Men Without Women.....$16

Little Steven: Voice of America.....$16

Gary U.S. Bonds: Dedication.....$16

Gary U.S. Bonds: On the Line.....$16

7" VINYL

ALL HAVE PICTURE SLEEVES UNLESS OTHERWISE NOTED

Canada

CAN04463 *Dancing/Pink Cadillac.* vg++/m.....$6

CAN05728 *My Hometown/Santa Claus.* m/m.....$5

Holland

HO6501937 *War/Merry Christmas Baby.* m-/m.....$3

HO6511417 *Brilliant Disguise/Lucky Man.* m/m-...$6

HO6578907 *Better Days/Tougher Than the Rest* (live). m/m.....$4

HO6578727 *Human Touch/Souls of the Departed.* Great PS. m/m.....$4

HO2004227 Little Steven: *Vote That Mutha Out/I Am A Patriot.* Original! Skull/flag PS. m-/m-.....$25

H001597 Little Steven: *Out of the Darkness/Fear.* Sealed. Great color PS.....$12

H050017 Little Steven: *Sun City/Not So Far Away.* m/m.....$8

Japan

JA07SP1070 *Brilliant/Lucky Man.* Gatefold lyric sheet. m/m..... $8

Spain

SP3661 *Born to Run/Meeting Across the River.* Unique PS. m/m.....$9

SP5121 *La Luz Ciega Mis Ojos/Espiritu en la Noche* (Blinded/Spirit). m/m.....$12

United Kingdom

UKA4662 *Cover Me/Jersey Girl*.....$6

UK650193 *War/Merry Christmas Baby.* m/m.....$10

UK658138 *57 Channels/Little Steven Mix Vsn 1 Edit*.....$8

UK659228 *Lucky Town/Lucky Town (live)*.....$8

UK658369 *Leap of Faith/Leap of Faith (live)*.....$8

UKEA174 Little Steven: *Out of the Darkness/Fear.* PS. Still sealed.....$7

UKMT21 Little Steven: *Bitter Fruit/VOTE!* m/m.....$5

United States

US04561 *Cover Me/Jersey Girl.* Stock. m/m.....$6

US056032 *I'm Goin' Down/Janey, Don't You Lose Heart ESSENTIAL B-side!* m-/m.....$6

US07726 *One Step Up/Roulette*.....$6

US3874273 *Human Touch/Better Days.* Stock, no PS. m.....$5

12" VINYL

The River UK 12" Includes "The River," "Rosalita," "Born to Run" and a classic cover shot of Bruce seated outside gas station. m-/m.....$50

Human Touch US LP Sealed, mint.....$12

Lucky Town US LP Sealed, mint.....$12

~~Un~~plugged 2-LP set Sealed, mint.....$20

Bruce Springsteen: AO Vivo 1 LP Rare live sampler from Brazil, with 10 tracks culled from *Live*....$45

CBS Preview UK promo w/ "Jersey Girl" m-/m.....$18

Guana Batz Hilarious parody of the *Born in the USA* LP cover. Also includes a great cover of "I'm on Fire." 3 other original tunes. UK.....$4

Little Steven: *Voice of America* US LP essential, out of print, and still sealed.....$5

Little Steven: No More Party's 12" 2 versions and Spanish version of "Bitter Fruit.".....$5

Southside Johnny: *I Don't Want To Go Home* LP Out of print. This is still sealed. US.....$4

Southside Johnny: *This Time It's For Real* LP As above. US.....$4

David Sancious: The Bridge LP Sealed.....$4

Donna Summer: Donna Summer LP Sealed. Features Springsteen-penned "Protection.".....$4

POSTERS

Greetings Promo Original poster from 1973, this is a blow-up of the album cover with white space at the bottom to write in concert dates. Now extremely hard to find. vg+.....$50

Wild & Innocent Promo The cover of the second album inset on a larger sheet of off-white. Incredible condition, especially considering the age of it. Medium size, very rare. m-.....$50

SPECIAL! GET BOTH POSTERS ABOVE FOR ONLY $85

Video Anthology Promo Large poster issued to video and record stores, with cover shot and titles of songs down the side. Fantastic. m.....$8

US Live Cover Shot 2' x 2' giant, gorgeous blow-up of the *Live 75-85* cover. Super! m-.....$8

SPECIAL! BOTH POSTERS ABOVE FOR $12, SAVE $4

Little Steven Freedom No Compromise Poster Deal Gorgeous 2' x 3' promo of the cover shot PLUS a separate 2' x 2' poster of colorful type saying "Little Steven, Freedom No Compromise, New Album." Get both for just.....$8

E Street Family Tree Our own poster edition of the family tree that ran in *Backstreets* the Book. Red ink on white. m.....$12

BOOKS AND MAGAZINES

Bruce Springsteen In His Own Words Compiles tons of quotes from shows, interviews, etc., and arranges them by subject. Killer pics, too.....$16

Blinded by the Light Compiled in 1985 by Humphries and Hunt. Part biography, part discography, tons of pictures and info. Limited quantity just in...$25

BACKSTREETS Springsteen: The Man and His Music By Charles R. Cross and the editors of *Backstreets* Magazine. 1992 Paperback ed., revised and updated with new photos and material....$19
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Led Zeppelin: Heaven and Hell By Charles R. Cross and Erik Flannigan.....$24.95

50 Guaranteed Tips to Great Springsteen Tickets By the editors of *Backstreets* Magazine.....$8

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Backstreets Magazine #1 Ltd. edition reprint.....$2

Bruceness: The E Street Press #2. All-Bruce fanzine from Canada with unique pictures from 1980-'82, unique stories, boot reviews.....$6

For True Rockers Only #14. Great UK Bruce mag..$6

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Musician June 1987. Part I of Marsh's *Glory Days* excerpts. Brilliant cover. 4 photos, 15 pages....$7

Musician July 1987. Part II of *Glory Days* excerpts. 11 pages, three unique photos.....$7
SPECIAL! GET BOTH *MUSICIANS* FOR $12

Penthouse Poster Magazine May 1976. One shot with lots of pics, entire magazine folds out into giant live shot of Bruce. Rare! m-.....$18

Rolling Stone 2/26/87. Cover shot, readers' and critics' poll. Preston photos.....$10

MISCELLANY

Pin Pack Official pack of 3 pins sold on recent tour, includes HT World Tour mini-placard.....$7

Springsteen: ~~Un~~plugged VHS.....$19.98
Laser Disc. Includes bonus track "Roll of the Dice," unavailable on VHS.....$29.98

Springsteen: Video Anthology 1978-88 VHS.....$15

John Hammond: From Bessie Smith to Bruce Springsteen VHS Essential look at early Springsteen. Superb live footage from 1972.....$24.95

U2: Rattle and Hum VHS.....$19.95

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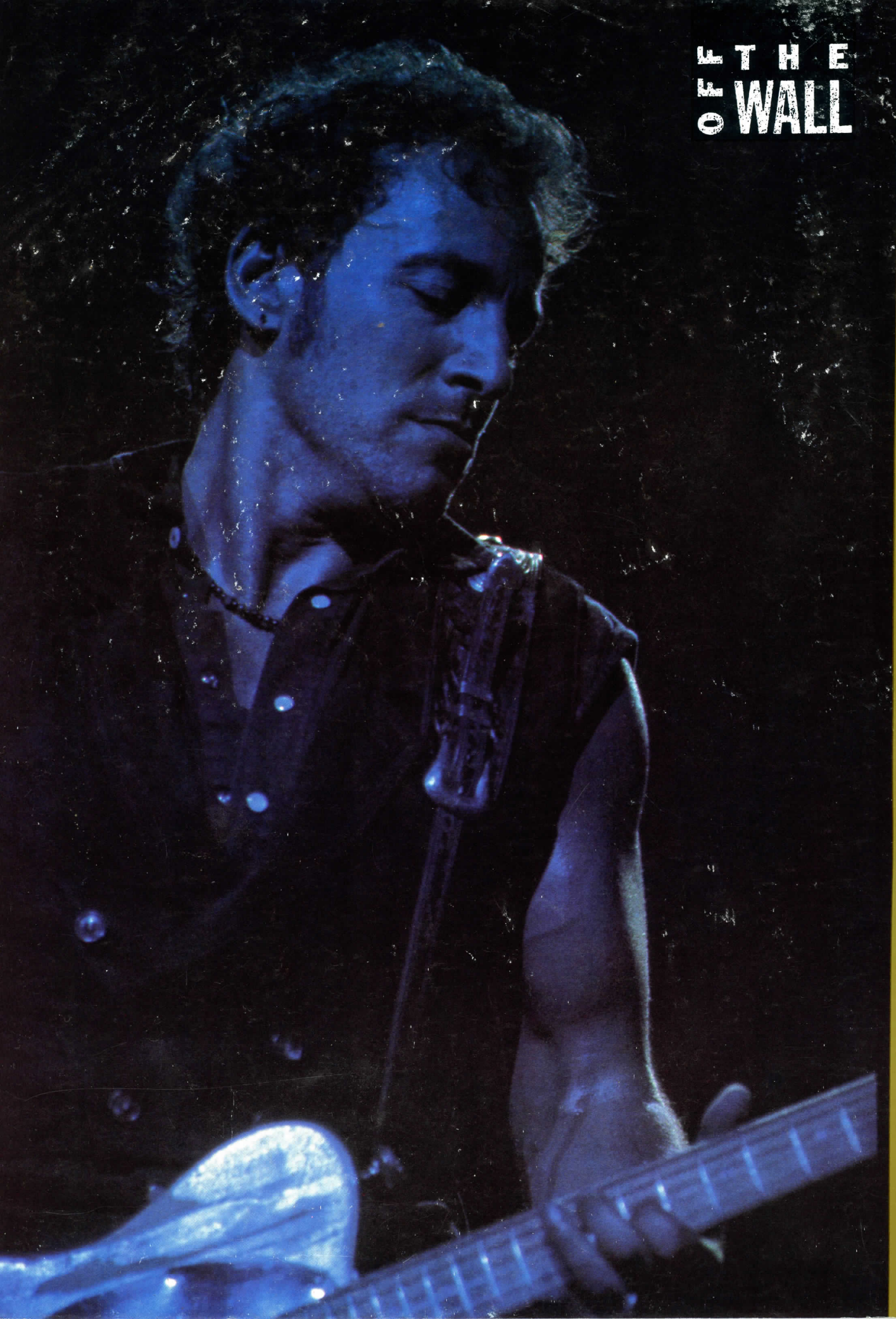
•The Backstreet Records catalog is also included with the ***Backstreets* Super Sub**; in addition to the exclusive annual staff shirt, Christmas card and other benefits, Super Subs receive all *Backstreets* publications (magazines, catalogs, hotsheets, etc.) by First Class Mail. One-year membership is available for $50. Call or write for more information.


OFF THE WALL